

# AMESBURY'S DESIGN GUIDELINES



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**ADMINISTERED BY:**

The Planning Board & Design Review Committee

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**AMESBURY'S DESIGN GUIDELINES**

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# **I. INTRODUCTION**

## **INTRODUCTION-- TO AMESBURY'S DESIGN GUIDELINES**

The following guidelines are intended to offer suggestions for building design that enhance and extend Amesbury's traditional New England town with a valuable architectural heritage. This heritage includes many distinctive and historic Victorian residences, and historic colonial structures. Elements and motifs representing this heritage can be incorporated into new construction and renovation of older buildings.

A design vocabulary for new construction should capture various theme elements that exist in town. In particular, for its many splendid buildings constructed within the Victorian period (1837 - 1901). Importantly, it was during this period that Amesbury became nationally renowned for its carriage production. Furthermore, this Victorian Heritage can be seen in many interesting buildings throughout the downtown and surrounding area that established a strong sense of place for the town.

Respect for and acknowledgment of Amesbury's architectural heritage should be considered when designing new construction or renovations. Design for a project should respect the significant historic buildings and architectural heritage of the neighborhood. In this way the unique features of each neighborhood can be enhanced so as to maintain the character of the overall Amesbury community.

The Design Review Committee and Planning Board will use the following list of Architectural Design Criteria in reviewing applications for new development or renovations. It is strongly urged that applicants read through the guidelines before submitting an application. It is also suggested that the applicant photograph representative buildings adjacent to, or within the building project, and include these with their application.

## **II. ARCHITECTURAL DESIGN CRITERIA**

1. **SITE PLANNING:** Building location and orientation.
2. **ARCHITECTURAL STYLE & CHARACTER:** see guidelines.
3. **BUILDING HEIGHT:** Comparable building heights give the streetscape a unified skyline. New construction should reflect surrounding buildings in the district.
4. **FACADE:** Building size, massing and proportion of architectural elements. The height-to-width relationship of windows with adjacent buildings and building within the district should complement each other.
5. **WINDOW TREATMENT:** Number, size and location of windows and doors determine whether the facade is dynamic, organized or chaotic. Design of window frame details, trim, muntins, mullions and sills all determine if the building is pleasant or boring to look at. Energy efficiency is important. Windows on adjacent buildings should be reflected in the design.
6. **ROOF TREATMENT:** Shape, pitch, style of roof and roofing materials should be consistent with adjacent buildings in the district.
7. **DETAILS:** Window treatment, architectural trim work, piers, pilasters, soffits, cornices, canopies, porches should be compatible within the district.
8. **BUILDING MATERIALS:** Traditional building materials, when feasible, should be used for both new construction and renovations. These include brick, stone, wood and slate for earlier buildings. Windows and doors should not be made of plastic, vinyl or aluminum materials, provided they are of historic design and receive prior approval.
9. **COLOR SCHEME:** All buildings should express a color consistent with the style and period of the architecture.
10. **SIGNS:** Signs should state clearly and artistically the nature of the business without overwhelming the streetscape. Respect for the district that the sign is in must be acknowledged.
11. **STREETSCAPE:** Window boxes, planters, street furniture, vendors, etc., should respect our Victorian architecture and the harmony of the overall community.

### III. NEW CONSTRUCTION

#### **A. Design**

In the design of a new building to stand alongside existing older buildings, the key visual character *proportion, color and texture.*

Compatibility is the key to successful new construction within the surrounding neighborhood. New buildings should be designed to complement its environment. If it is adjacent to older structures, the new design should reflect the color. A design that calls sharp attention to itself is distracting and creates visual confusion. Careful harmony in the design of new construction is planned with consideration of the whole street scene.

Buildings are often said to have human scale or monumental scale. Scale refers to the apparent size or scale of a building with respect to the size of the human body. Buildings with doors, openings, and other building elements of human scale have monumental scale. Large, undifferentiated building surfaces are said to be scaleless. That is, unless a person is close to the building, it is impossible to tell if the building is large or small. Conversely, the greater the amount of ornate detail and reduction of surface through the use of color, texture, and decoration, the more likely the building will appear to have human scale.

Proportion is the relationship of the height of an object to its width. Most buildings constructed during the early 20th century were built with rectilinear forms which emphasized vertical proportions. This practice was a design aesthetic, as it was a structural system. The overall shape of the building facade often had vertical proportions. The building was often created with a single structural span from side to side. This span was limited to a relatively narrow span by the strength of the framing materials. Likewise, individual elements such as windows, doors, and other openings also had vertical emphasis in order to minimize the span of the opening in the wall. Often when a building itself had horizontal expanse, window openings were organized in small groupings in order to give the building an overall vertical appearance.

Color is one of the most frequently misused building design elements. It is also extremely important. So important that a building that is comfortable or attractive next to one another, others do not. Intensity, shade, hue, and surface characteristics must be considered when selecting colors. Color can be used to emphasize details or cause them to fall into the background. The more detail, the greater will be its emphasis. Lighter and brighter colors visually stand out, and darker colors appear to recede. When selecting colors, begin by considering the most important colors -- the existing natural unpainted surfaces of brick, stone and wood. These colors should complement and harmonize with these natural tones. Most importantly, color is relative--that is to say, a color is dramatically different in different lights or located next to different colors--exterior colors should always be selected with color and daylight into account.

Texture, like color, is relative--a texture seems rougher next to a smooth surface and vice versa. Buildings are carefully considered for their textures, including the size of their parts; For instance, a concrete block building next to the 'fine grain' of a brick building (so common in downtown). Likewise, a stucco building might seem 'blank' next to a brick building.

To summarize, it is strongly recommended that all new construction within Amesbury's many neighborhoods should complement the scale and proportion of buildings which already exist. Building mass should be sympathetic to existing buildings. Colors and textures should harmonize with buildings next door and themselves. Whenever possible, the architect or designer (who has been trained in these issues) should be consulted. Establishing these priorities at the design and planning stage will help ensure a successful project, one that is a credit to the owner and to the community.

## **B. General Recommendations**

### **1. Building Location:**

Buildings should be located to help define the urban/rural spaces they join:

- a. Parking areas in front of buildings should be discouraged.
- b. Existing setback areas left unfilled should receive special design treatment (landscaping).
- c. Attractive rear and side access should be provided. Parking and loading areas should be located at the rear of buildings.

### **2. Scale/Mass:**

Design and scale of new development should be compatible with that of surrounding development.

- a. Proposed buildings should be designed using architectural elements to break up large masses into smaller components of graduated heights and/or varied setbacks to match neighboring buildings.
- b. The addition of elements which maintain a human scale should be encouraged. Large buildings should be broken up by:
  - 1) use of trim;
  - 2) adding awnings, eaves, windows, or other architectural ornamentation;
  - 3) use of combinations of complementary colors;
  - 4) special pedestrian access to the ground floor level of large buildings;

- 5) usable and visual street furniture, seating, plazas; and
- 6) entryways designed to human proportions.

- c. Buildings facing onto major urban spaces should be designed to include retail or commercial street or pedestrian levels. Interiors should be made visible from the outside to heighten pedestrian suggest security. Avoid blank walls and reflective or opaque glazing at street grade. Frequent entries is encouraged to heighten the level of pedestrian movement and activity. Building frontage should include variations in form and texture which avoid monotony and increase

### 3. Sensitivity to Context:

- a. Mechanical equipment or other utility hardware on the roof or ground should be screened with harmonious materials.
- b. Average height and width should be compatible with surrounding buildings.
- c. Facades and their parts should reflect the characteristic rhythm of facades along the street. If large, it can be broken into smaller bays to reflect neighboring rhythms.
- d. Proportions of building elements such as windows, doors, bases, and cornices should reflect existing in the immediate neighborhood.
- e. Additional stories higher than neighbors should be set back from the wall plane and be as small as possible when viewed from the street.
- f. Building materials, their textures and colors should be carefully selected to be compatible (not identical, however) with those in the immediate surrounding neighborhood.
- g. Buildings should preserve significant views.
- h. Open areas should be landscaped where possible with trees, shrubs and grass. Paved areas and loading docks, should be screened from adjacent streets with fencing and landscaping

### C. Summary:

There are a number of regulatory considerations to be taken into account when planning and designing including building codes, zoning regulations, life safety code, and accommodations for the handicapped. The Building Inspector can provide information on these requirements and on the procedures for obtaining building permits and inspection.

Building owners and prospective developers are required to obtain the services of an architect in the design of new construction or commercial building. Plans and specifications, signed and sealed by a registered architect, are required for all building permits in these cases.

In the event that new construction will require the removal of an existing structure, several other considerations must be taken into account. The local Building Inspector should be consulted as to the law regarding demolition and permits required. Additionally, the Historical Commission should be contacted to verify that the building to be demolished is not protected by historic district status. The safety of passersby and the structural stability of neighboring buildings should always be considered.

## **IV. RENOVATION, REHABILITATION & RESTORATION**

### **A. Design**

A design plan should begin with a careful analysis of the existing building and its neighborhood. Review all available historical documentation as possible about the building's origins.

Building rehabilitation should be sensitive to the proportions of the original design where additions or replacements are made. Added or replaced elements should have proportions which are consistent with the original design so the final composition maintains the building's appearance. The rules of proportion apply to overall building facades, as well as openings, windows, elements, and building decoration.

In choosing materials for the rehabilitation of an existing building, it is important to respect the building and its surroundings. Both the choice of materials and the way they are used are extremely important factors in maintaining the character of the environment. The insensitive use of materials or the selection of inappropriate materials or colors can have an adverse impact. In fact, building materials are probably the single most important parameter in the rehabilitation of a building.

Observe neighborhood buildings for their vertical and horizontal proportions as well as color and style. These factors should play a role in determining the renovation design of your structure. Though neighboring buildings may vary, your designs should be complementary.



The design of new buildings should reflect both the preferences of the building owner and the character of the neighborhood. For renovation or new construction it is vital to have a well thought-out plan which recognizes the character of existing surrounding buildings.

## **B. General Recommendations**

1. **The distinguishing original qualities or character of a building, structure or site and should be inventoried and evaluated.** The removal or alternation of any historic material or architectural feature should be avoided when possible.
2. **All buildings, structures and sites shall be recognized as products of their own time.** Attempts to seek to create an earlier appearance are encouraged where appropriate.
3. **Changes that may have taken place in the course of time are evidence of the history and development of a building, structure or site and its environment.** These changes may have acquired significance and this significance should be recognized and respected.
4. **Distinctive stylistic features or examples of skilled craftsmanship which characterize a building should be treated with sensitivity.**
5. **Deteriorated architectural features should be repaired rather than replaced whenever possible.** If replacement is necessary, the new material should match the material being replaced in color, texture and other visual qualities. Repair or replacement of missing architectural features should be on accurate duplication rather than conjectural designs or the availability of different architectural features on other buildings or structures.
6. **The surface cleaning of structures should be undertaken with the gentlest means possible.** Aggressive cleaning methods that will damage building materials should be avoided.
7. **Every reasonable effort should be made to protect and preserve archaeological resources associated with or resulting from any rehabilitation project.**

8. Contemporary design for alterations and additions to existing properties should not be dictated by the desire to make alterations and additions reflect significant historical architectural or cultural elements as long as they are compatible with the size, scale, color, material, and character of the property, neighborhood, and town.

### C. Summary

As with new construction, there are many building codes, local zoning, and utility company requirements that must be considered in the renovation of an existing building. The Town Planner and local Building Inspector's office should begin the research of these requirements. The historical status of a particular building should also be considered. The Amesbury Historical Commission should be able to provide this type of information.

As mentioned, one of the most important steps to be taken in the planning of a renovation project is to research on the history of the building and site. The local library will have various sources of information, including directories, and other historical references. Land records will provide information on the previous owners. *Knowing something about a building's history and architectural style can make a great difference in renovation.*

A professional architect or designer can provide a wealth of advice about cost factors as well as she can help point out important architectural features. A building contractor experienced with historic buildings can provide assistance. These people can help lead to a design solution that will preserve the architectural integrity and be economically feasible.

Be sure to select an architect and contractor well versed in the quirks of older buildings and when it comes to preservation techniques. Many architectural firms have developed specialized skills and knowledge for historic preservation techniques. Other firms, however, are still of the "tear-it-down" or "cover-it-up" school. Select your firm carefully. Ask them for examples of previous work on older buildings and question them about practical solutions for preserving structures. The choice of an architect may be one of your most important decisions.

Older buildings almost invariably require modifications to their mechanical and electrical systems to meet present-day building codes. These codes may also, in some cases, necessitate the addition of an elevator. The building should also be evaluated for its structural integrity. The services of a structural engineer familiar with historic structures will be invaluable in the investigation of these aspects of a renovation. An architect will be able to coordinate these services for a building owner or developer.

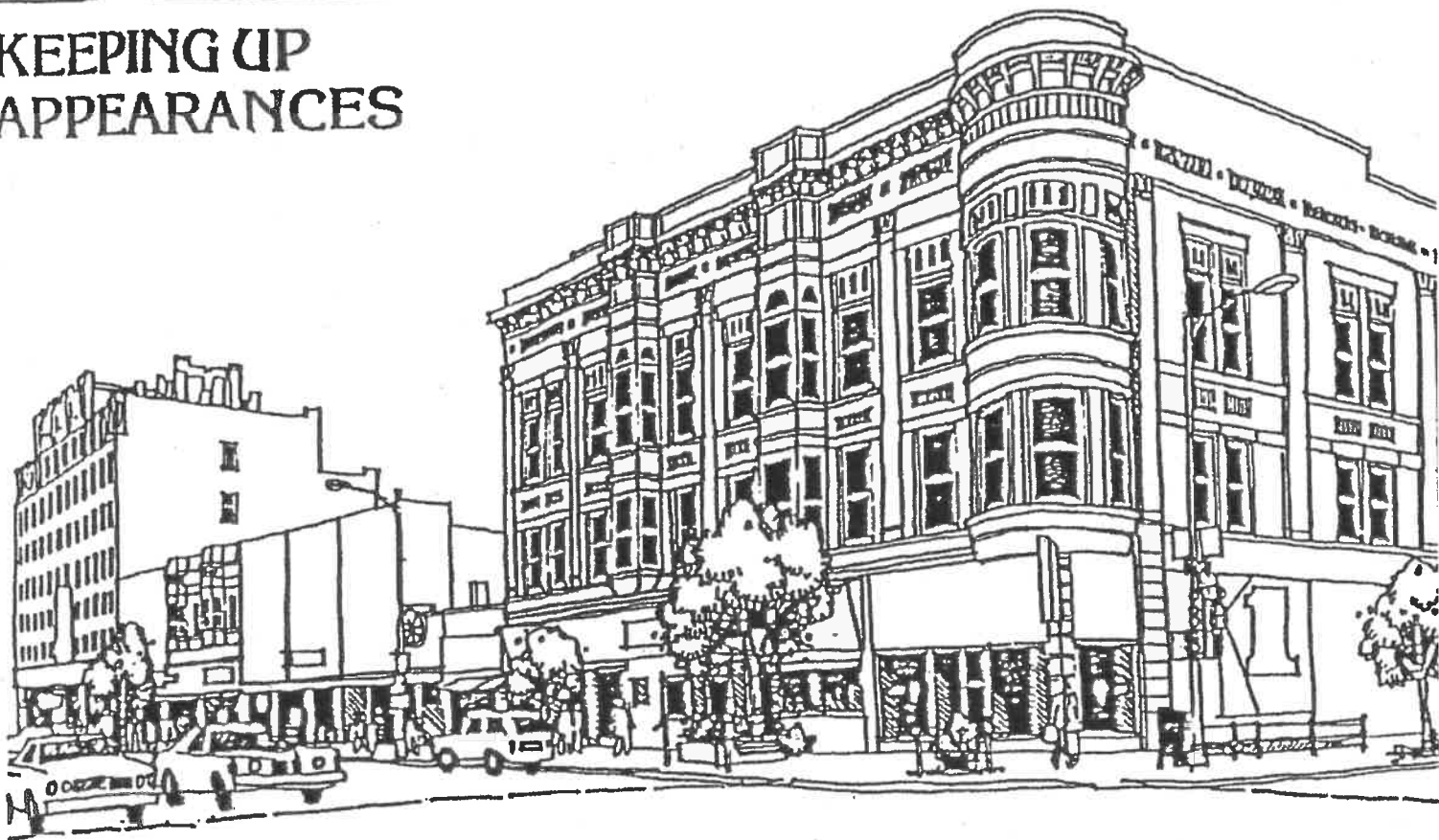
For a more detailed discussion of actual renovation techniques, refer to "Downtown Design Guidelines," Section V.

# **V. DOWNTOWN DESIGN GUIDELINES**

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# KEEPING UP APPEARANCES



What makes for a successful "Main Street" business? It can't be measured exactly; there is no single success formula. Product, price and display, service location, and market all play a part. So too does the appearance of the store, the outside image of the business.

Yet experience shows, time and again, that appearance is important to a healthy downtown. With merchants working together to create an attractive image, downtown as a whole can benefit.

Through the Main Street Project, the National

Trust for Historic Preservation seeks to demonstrate the value of keeping up appearances. Without gimmicks or themes, its purpose is to build upon resources which already exist.

This *Building Improvement File* is one step toward that goal. It is intended as a working guide to help you maintain and improve the looks of your building.

## RECOGNIZING

The twentieth-century Main Street. With competition from shopping centers. Do their attention to new storefronts: Street stores tried competitors.

In many ways, the Downtown now older historic buildings some not, and new a confused image conducive to a vi

# THE MAIN STREET ARCHITECTURAL TRADITION

This is the basic building block of downtown - the traditional street-front commercial facade. It was built in many sizes, shapes, and styles (see below), but was always essentially the same facade.



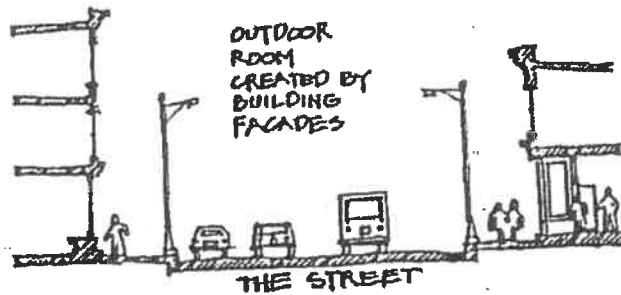
Facades of this type lined Main Street on both sides. One next to another, they formed strong and solid blocks, marked by the rhythm of repeating parts.

Because it was composed of similar facades, the block had a consistent, organized, and coordinated appearance. Any given facade was visually related to its neighbors (see the discussion of "visual relatedness").

With these blocks facing each other, the street took on its own distinct character. Compared to the typical residential street, a person felt totally contained on Main Street. The street became an outdoor room, filled with activity.

The sidewalk (the "pedestrian street") was a window shopper's delight. One after another,

the store windows formed one continuous display case of Main Street merchandise.

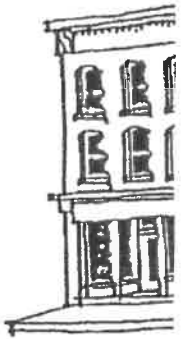


STOREFRONTS LINE THE "PEDESTRIAN STREET."



Thus, the appearance of downtown today is largely the result of a strong architectural tradition. Beginning with the early buildings of the mid-1800s and continuing up to about 1930, this tradition controlled how Main Street looked.

The consistency of this building tradition brought about a unity which strengthened Main Street as a whole. If downtown today is to benefit by this unity, then changes to buildings must respect this tradition.



ORIGINAL

A Note of

The idea is crucial to downtown. Street facade reinforces

Compare below. None of the old buildings visually is unrelated to the whole.



UNDER REMOVAL

# THE TRADITIONAL FACADE

## THE TRADITIONAL FACADE

We have looked at the facade as the building block of Main Street. Now it can be considered in itself. Aside from consistency, what were the typical characteristics of the traditional facade?

Basically, the facade had two parts.

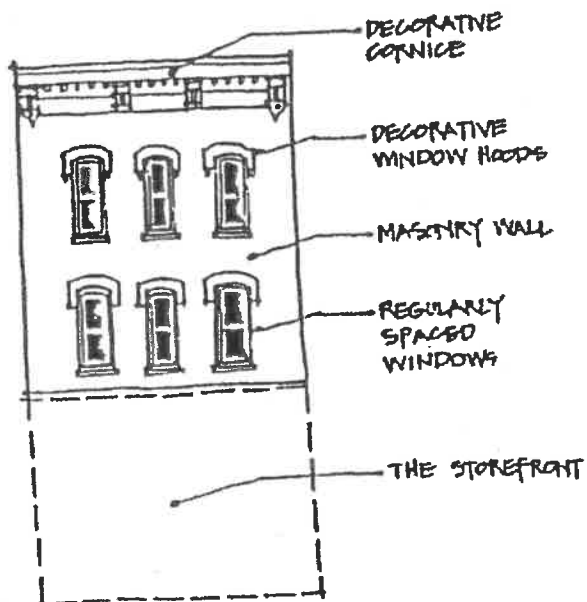


THE UPPER FACADE

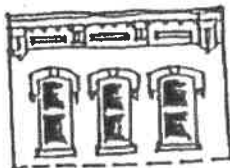
THE STOREFRONT

### 1. THE UPPER FACADE

The upper facade was a flat masonry wall (brick or stone). This wall had window openings cut into it and decoration applied to it.

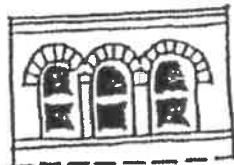


## TYPICAL UPPER FACADES



Mid to late 1800s

- DOLLY DECORATED CORNICE AND WINDOW HOODS
- NARROW WINDOW OPENINGS



Late 1800s to early 1900s

- CORBELLED BRICK CORNICE
- LARGE WINDOW OPENINGS
- ARCHED WINDOW OPENINGS

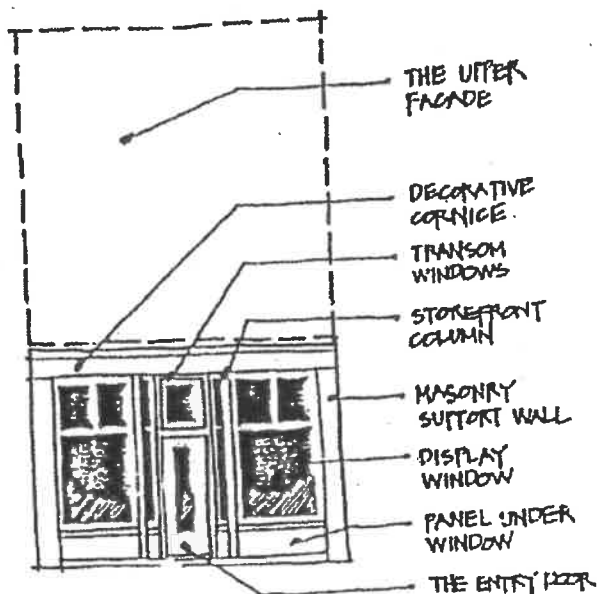


Early 1900s to 1930s

- CORBELLED BRICK CORNICE
- LARGE WINDOW OPENINGS WITH MULTIPLE WINDOW UNITS

### 2. THE STOREFRONT

The traditional characteristics of the storefront are in marked contrast to the more substantial upper facade. The storefront was rather delicate in appearance and was composed primarily of large display windows.

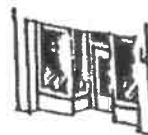


## TYPICAL STOREFRONTS

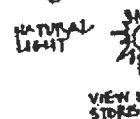


Another No Sensitive stia) to impro Main Street ties should important storefront:

- The store contained



- The store glass.



- The store display



# FACADE CHANGE AS EVOLUTION

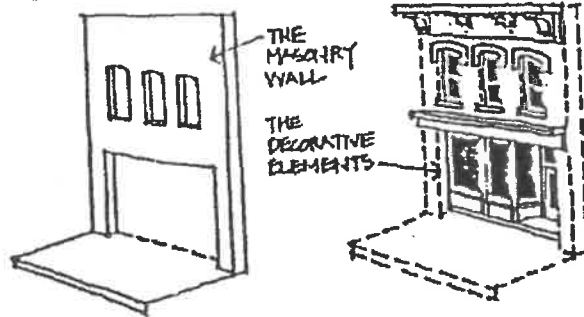
The existing Main Street environment is the product of an evolution which began with construction of the first building and has continued ever since. Facades change; this is natural, inevitable, and often desirable.

The goal of these guidelines is not to prevent or control change, nor is it to return a facade to its original appearance. Rather, the goal is to encourage sensitive and appropriate change.

## THE QUALITY OF CHANGE

When it was first constructed, the typical Main Street facade exhibited some basic inherent

qualities. It had an architectural style characterized by its decoration. It was built of certain materials. It was a unified visual composition. Its parts looked related.



These qualities came together to form a visual resource. *Sensitive change* accepts these facade qualities and builds upon them. The result is a harmonious blending of new changes with the existing facade. *Insensitive change*, on the other hand, ignores and often negates the

qualities of the original building, creating an unnecessary class

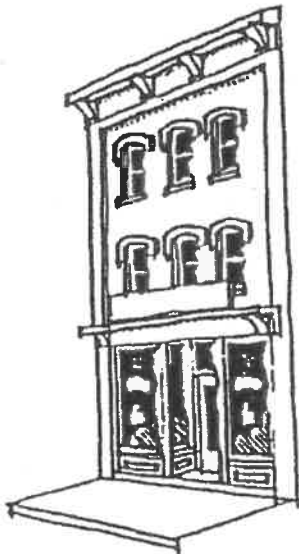


The quality of change is sensitive, depends on the needs to be an aware and a will values.

## AN EXAMPLE OF

The series of drawings (see reverse side) show how the facade has changed over time, which changes have a source.

### 1. THE ORIGINAL FACADE—THE VISUAL RESOURCE



### 2. MINOR FACADE CHANGE

HANGING SIGN INTERRUPTS WINDOW RHYTHM.

OPAQUE TRANSOM PANELS REDUCE DISPLAY WINDOWS.



### 3. MORE MINOR FACADE CHANGE

CORNICE DETERIORATES DUE TO LACK OF MAINTENANCE - NOTE MISSING BRACKET.

ANOTHER HANGING SIGN.

CORNICE IS REPLACED BY LARGE PANEL - REDUCED STORE-FRONT HEIGHT.



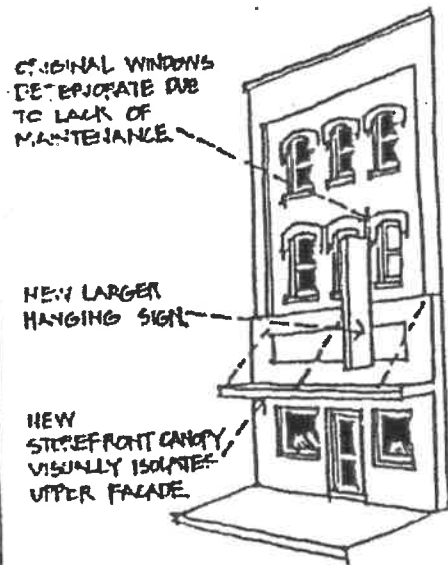
### 4. STRENGTHENING THE FACADE

CORNICE DETERIORATES DUE TO LACK OF MAINTENANCE - NOTE MISSING BRACKET.

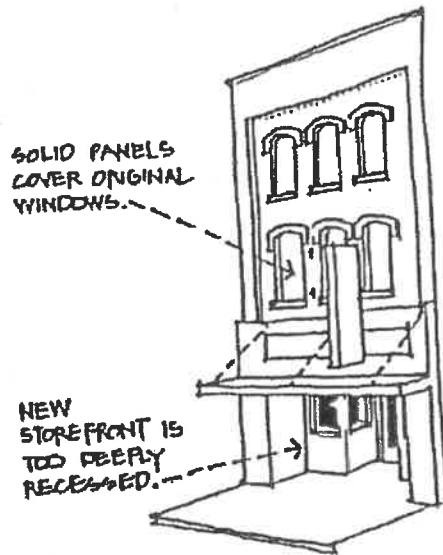
NEW STORE FRONT REPLACES ORIGINAL STORE FRONT - NOT A COPY, IT IS A NEW FACADE.

NOTE WINE ROOM RELOCATED.

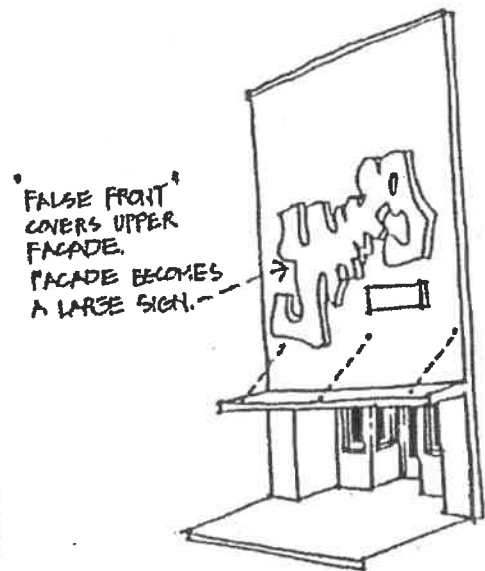
## 5. MORE STOREFRONT CHANGE



## 6. ANOTHER STOREFRONT REMODELING



## 7. DRASTIC FACADE CHANGE—THE ORIGINAL FACADE IS GONE



## 8. THE FUTURE WHAT?

### Some Observations on the Facade Change:

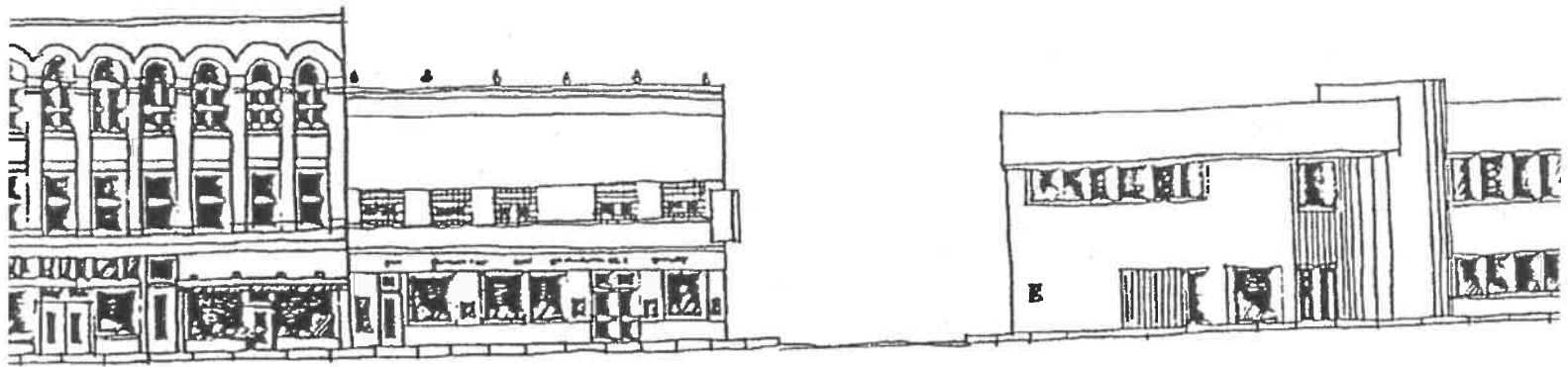
- Note how changes to the facade happen gradually and have a cumulative effect on its appearance. While some are hardly noticeable on their own, change upon change over the years has completely transformed the original facade.
- Note the changes in signs and the effect on the facade. As they get bigger and more numerous, they begin to dominate the facade. Eventually the facade becomes a sign, obscuring the familiar building pattern.
- Throughout the evolution, note how the qualities of the original facade have been ignored. Various new storefronts and signs have been applied without respecting the resource.

### An Example of Sensitive Change:

- Note the facade drawing to the right. It shows the same building front as in the sequence above. In both, the existing facade has been remodeled. But here, unlike the others, change has complemented the qualities of the old facade.
- Upper facade retains its traditional character.
- Signs are subtle and well-placed.
- New storefront fits inside the original storefront opening. It is also similar in design to original storefront.



# ARCHITECTURAL VARIETY

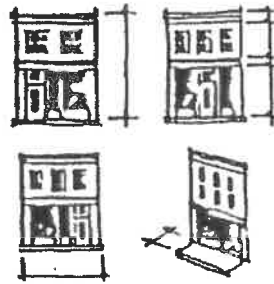


The traditional commercial storefront building can be considered the cornerstone of Main Street. Dating from the nineteenth and early twentieth century, these buildings share a remarkable similarity, a consistency which has strengthened Main Street as a whole.

With respect for its historic buildings, the traditional strength of Main Street can work yet today. But what about "less historic" buildings? Or changes already made to buildings? Do they necessarily detract from the character of downtown?

That depends. You will note that recommendations for new buildings (see guidelines sheet—NEW "INFILL" CONSTRUCTION) call for contemporary design, not fake history. In the same way, we would expect changes made over the years to mirror their own times. This reflects the growth and vitality of Main Street.

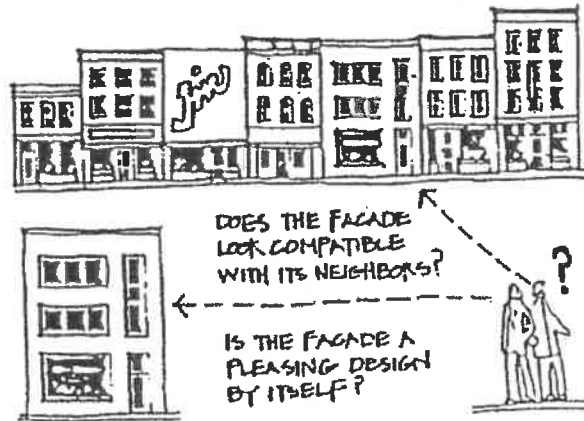
New buildings are evaluated as they relate to their surroundings, as well as for the design itself. Height, width, relationship to the street, roof forms, proportion, composition, rhythm, proportion of openings, materials,



and colors—these are ten criteria which should be considered in the design. By relating to the existing buildings, new construction can be a welcome addition to Main Street, rather than an unwanted intruder.

Similarly, the variety of architectural styles which exists along Main Street should be judged on their own qualities, not by age. Before you set out to make changes because your building is not "historic enough," see it for what it is and learn to recognize its own particular values.

The same ten criteria can be applied to any existing facade to gauge its appropriateness with its neighbors. This compatibility is an important measure by which to judge the value and success of a Main Street facade.



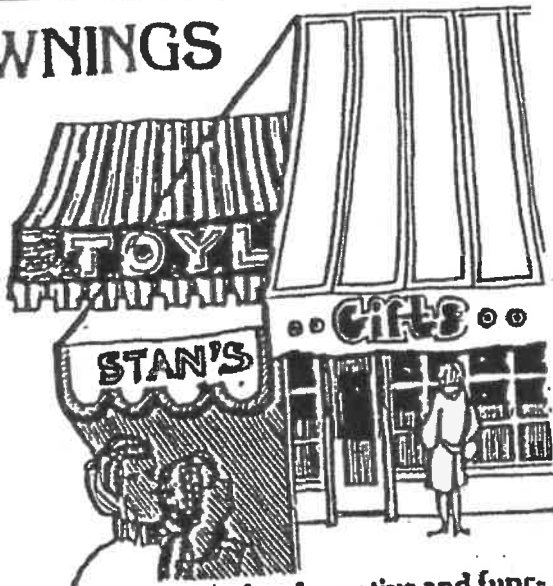
However, there are other criteria as well. For instance, an unchanged historic facade is highly valued because it retains its original integrity. The same holds true, perhaps sometimes to a lesser degree, for an unchanged facade of any age. The 1940s and 1950s are as much a part of Main Street as the 1890s.

In most cases, repairs have taken place. If pleasing in proportion and details, then the facade of Main Street. It is no facade simply because

NEW CANVAS AWNINGS AND REMODELED STOREFRONTS FLATTER THE EXISTING FACADE.



# AWNINGS



An awning can be both a decorative and functional addition to your storefront. Colorful and bright, it also serves as an energy saver by regulating the amount of sunlight that enters your window. Under an awning, shoppers are enticed to stop, look, and step inside.

1. An awning creates a pleasant space in front of your building, like a city tree. It provides shade and shelter for busy shoppers, a resting place where pedestrians can stop away from the flow of traffic.



2. Awnings regulate the amount of sunshine which penetrates your windows. Based on your building's orientation to the sun—north, south, east, or west—you can determine awning needs.

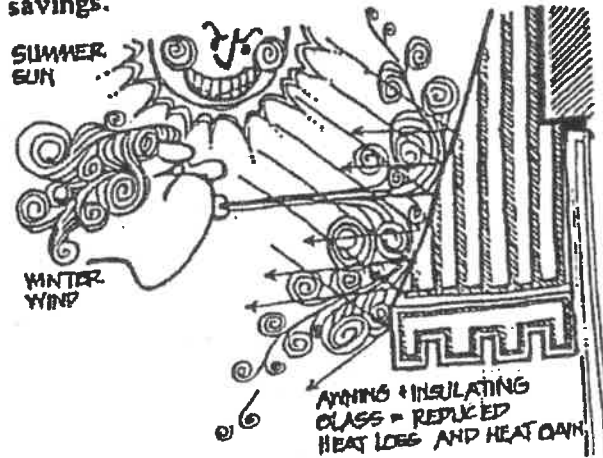
SOUTH-FACING BUILDINGS



With a northern exposure your building will probably not require an awning. For a southern window, however, an awning can be an excellent climate control device. A combination of insulating glass plus an awning will make a significant difference in your energy savings.

SUMMER SUN

WINTER WIND



3. The installation of a large part of how effective it will be. Do you want an awning that can be opened or a fixed awning which is permanent?

AWNINGS OPEN OR PERMANENT



An operable awning allows your store to open or close the window when needed. A fixed awning is less expensive but cannot fulfill the needs of a store that changes its display frequently.

4. As a visual element, an awning can add character and interest to your storefront. You should think about how it will appear in relation to the scale of your building. How will it relate to existing architectural features? Will it



overpower the proportions of your windows and facade? Look at your neighbors' buildings and imagine how the addition of an awning will affect the character of the streetscape.

5. Awnings can be constructed from several materials. Canvas is traditionally popular. It is flexible, but must be weather-treated prior to installation. Although initial installation costs are lower, they may require more maintenance than plastic and aluminum.



6. Plastic creates a more contemporary effect. A vinyl awning can be very handsome, if designed with consideration for the rest of the building. This material is flexible, and generally requires less maintenance than fabric.

7. Aluminum is unacceptable.

These awnings are usually unattractive and inappropriate in a downtown area. A flat aluminum canopy particularly detracts from historic character.

8. To decide on a color for your awning, take a look at the entire building. One with minimal architectural detailing can be "jazzed up" with a bright accent color. A more decorated facade should be complemented with a subtle shade. Choose the color so that your awning enhances the existing features.



9. Pattern is important too. Plain and simple, striped, or a bold solid—what image do you want to create? Again, choice of a pattern (or no pattern at all) should depend on the character of the facade.

10. Awnings have advertising signs.

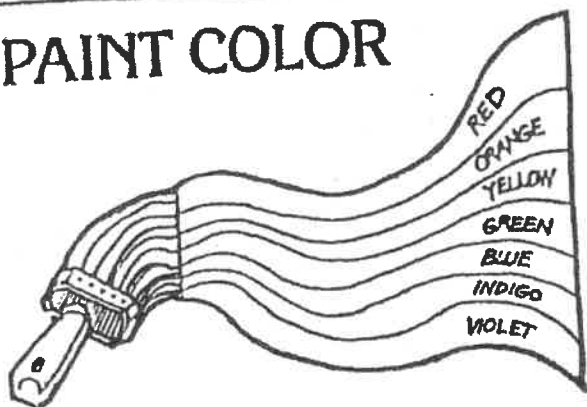


If you choose to awning, keep it toward identifying

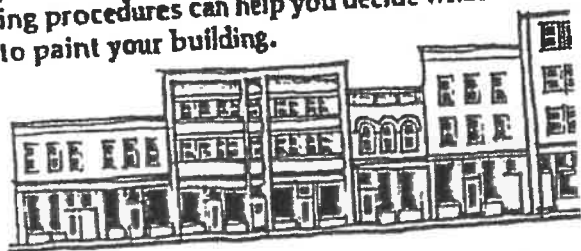
11. Make sure guaranteed to fabric-type aw retard deterioration bleaching is particularly in fade significant

12. An awr storefront des appropriately money, spruc pleasant sidev

# PAINT COLOR

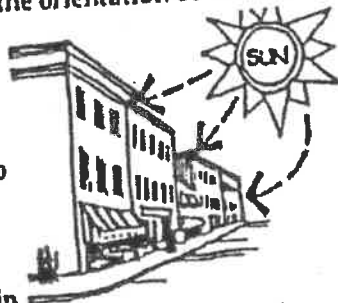


The color you paint your building, window trim, or door is a personal decision. It is an expression about yourself and your commercial establishment. However there are other people and things to think about. The following procedures can help you decide what colors to paint your building.



1. Be a good neighbor and look at your building in relation to the entire block or the entire downtown. The color of your building can affect the overall character of Main Street.

2. Think about the orientation of the sun and your building. The amount of sun can change the hue of the paint color. Take a paint chip to your building on both cloudy and sunny days. To be really sure, invest in a quart of the color you choose and actually apply it. The effect of colors differs from a small chip to an entire wall.

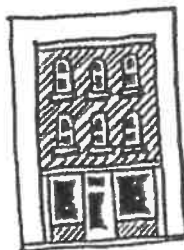


3. Decide if you'd like to return your building to its original paint colors. If you seek historical accuracy, carefully scrape a small area. There are often several layers of paint over an original color.

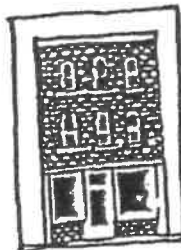


Please note, over time the original color may have changed slightly. To get a better idea of the true color, wet the original surface. The base color will appear more accurately when moist.

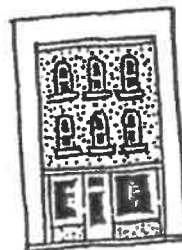
4. Different color schemes were popular at various times. In the mid 1800s, soft, neutral tints were encouraged. Toward the end of that century, darker, richer shades were promoted. Then, tastes changed again at the beginning of the 1900s to lighter, calmer colors.



MID 1800'S  
SOFT, NEUTRAL  
TINTS



LATE 1800'S  
DARKER, RICHER  
SHADES



EARLY 1900'S  
LIGHTER, CALMER  
COLORS

5. It is important to realize that white paint was not so widely used during the Victorian period as it is today. White seems to be too glaring and does not blend in readily with the environment.



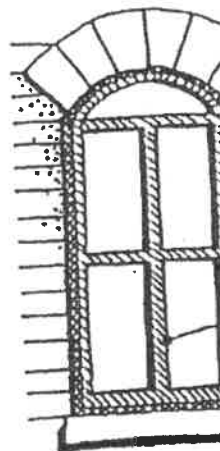
WHITE



NON WHITE

6. Traditional in a decorative manner, using shade lighter or darker building color (with white).

This paint treatment was not so loud as it powered the building.



7. Aluminum the traditional metallic color. Complement historical these frames a darker anodized.

8. Colors to tie all building together, element cornice, window front, and door to do this, it is restrict the number of colors you use choose similar.

9. With yourself in place and variety.

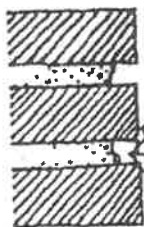
# PAINTING YOUR BUILDING



Painting can be one of the most dramatic improvements you make to your building. But be sure you know what steps to take. The following procedures will help smooth the way for a successful paint job:

1. Determine what you need to do to prepare for painting. Check all the wood. Is it sound or rotting? Replace any rotting wood.

If you have a masonry building and want to repaint it instead of cleaning, check the mortar. If the building needs repointing, do it before painting.



EXTERIOR BRICK DETERIORATED MORTAR, REPOINT BEFORE PAINTING

2. Plan your painting schedule. Some times of the year are better for painting than others. Good weather usually makes for a better paint job. Ask your local paint dealer for assistance.



3. Check the condition of your windows. Reglaze all broken windows (install new glass). Replace any damaged putty with a glazing compound, making sure that it goes all around the window. Wait two to three days for the compound to dry before painting.

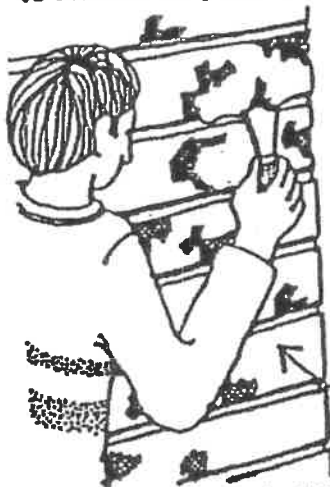
GLAZING COMPOUND (WINDOW PUTTY)

FRAME

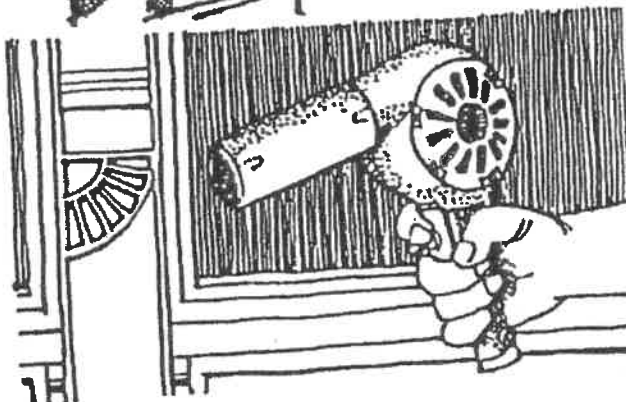
GLASS



4. Prepare the surface adequately. Be sure to remove all peeling or loose paint. A variety of tools can be used: a wire brush, a scraper, a blow torch or an electric heat gun. Use these last two devices carefully; with only enough heat to soften the paint so that it can be easily pushed away.



REMOVE ALL PEELING OR LOOSE PAINT.



5. Consider using a primer for the first coat. On older buildings, a primer will help the final coat adhere. Mix a little of the finish coat paint in with the primer.

6. Determine the type of paint to use for your building. Concrete block, and masonry and primers.



7. Which kind of latex? There are a lot of choices.

- More durable
- Some feel it has more wood and adhesion
- Harder to clean
- Less durable
- Easier to apply
- Easier to clean

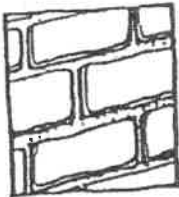
One important thing to remember if you use latex, you have to be careful. It's very difficult to have been using paint with oil.

8. Be aware of the weather. Shine for paint: matte.

9. Remember that quality paint will last longer. It won't fade or peel as easily as cheap coverage.



# MASONRY CLEANING



CLEAN BRICK



DIRTY BRICK



PAINTED BRICK

The decision to clean the surface of your building is partly a matter of taste. Cleaning can give it a new visual life, restoring the natural qualities of the brick or stone.

There are however functional reasons for cleaning masonry. Dirty areas on brick or stone remain wet for a longer period of time. This dampness can promote chemical reactions which lead to deterioration. Harmful microorganisms can also thrive in the dirt, in time, damaging the building surface.

Masonry cleaning can also lighten the load of building maintenance. An owner who cleans the paint from his or her building, opting for the natural color of brick or stone, eliminates the periodic chore of repainting.

But a word of caution—improper cleaning can result in further acceleration of masonry deterioration. This can, after several years, affect the structural stability of your building.

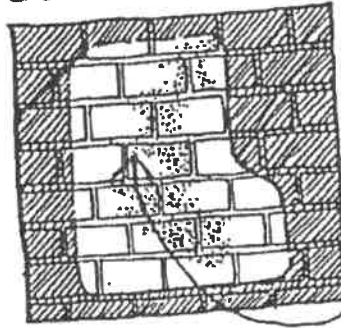
Cleaning masonry is a very technical subject upon which the National Trust for Historic Preservation has accumulated much material. Do not hesitate to ask the Main Street Project Manager for advice.

The following is a list of steps to think about if you want to clean your building:

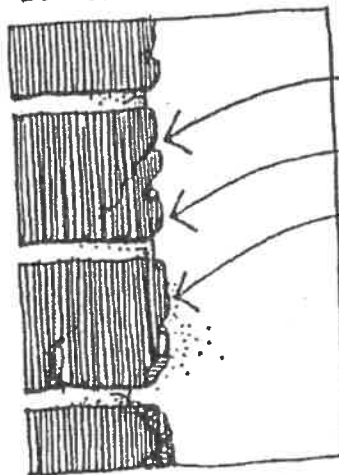
1. Consult an expert who can help you investigate the surface of your building and determine the safest, most efficient method of cleaning.

2. To be on the safe side, pay for a test patch. Evaluate the effectiveness of the cleaning method. Some dirt or paint is difficult to remove.

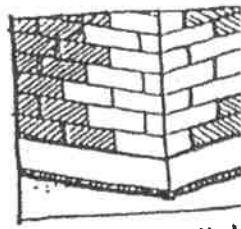
3. Let the test patch weather for several months. Any problems with the cleaning method will show up. Residue from the cleaning should not be left on the brick.



4. After the test, examine your brick. Note if there are too many pock marks. Are the edges too rounded? Does the face of the brick rub off? Some brick may be too soft to clean.

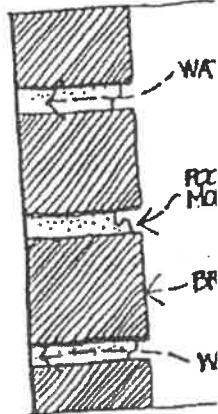


5. Check alterations to the original building. Methods used to fill in old unused doors or to change windows may be unsightly. The infill brick may be a different color. Perhaps the building was first painted to conceal these differences and should be repainted.



A PATCHED AREA DOES NOT MATCH THE ORIGINAL BRICK.

6. Investigate between the bricks.



7. After the color of the brick.

8. Make a good record of examples of the building.

9. Look at the building. Share.

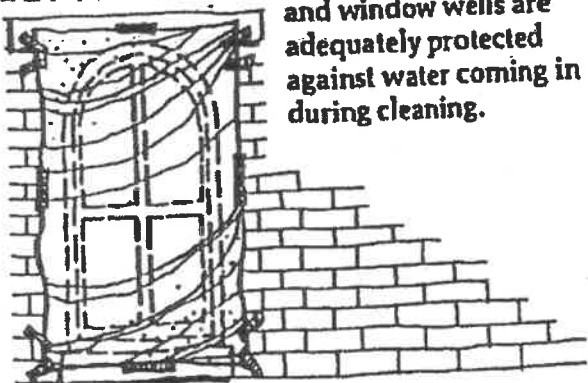


**10.** Think about the weather when you decide to clean your building. Avoid wet cleaning operations when a danger of frost may exist. Verify freeze dates with the U.S. Weather Bureau.



If you are doing more than one maintenance task on your building, plan out a work schedule. Some work should be done before cleaning. Other work is best left until after. For example, there will be a need to wash windows after the cleaning process.

**11.** Make sure that all entrances, windows, and window wells are adequately protected against water coming in during cleaning.



## PROCESSES

There are several different methods used to clean buildings. Choosing one method over another should be based on

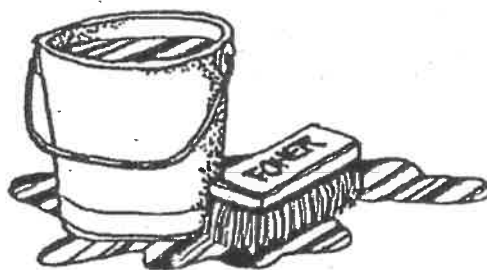
- the amount of soil.
- the amount and type of paint to be removed.
- the original composition and current condition of the masonry.



It is most important to understand how your building material will interact (chemically and physically) with the cleaner. If you don't know, don't hesitate, ask for help. Be sure to take your time and learn about the various processes.

## Water Cleaning

Cleaning with water sounds easy and it can be the most economical way to clean a dirty building. But do watch for potential problems. For instance, ask about the mineral composition of your city's water supply. Some minerals could leave stains on your building; check with the cleaning company.

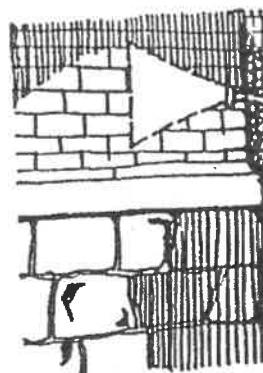


Some especially dirty areas may require a good deal of manual scrubbing and strong detergent. The increased work hours can raise the total cost of the job.

Be sure to use only bristle brushes, not metal. Metal can disturb the mortar and damage masonry.

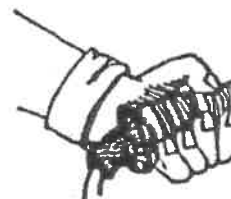


Finding the right chemical is the biggest challenge. Even though you have a secret formula, it is that chemical cleaner or acidic.



Be sure to choose the right chemical for your building. Acid is not used on limestone.

The masonry is usually covered in dirt. Then the chemical is used to remain on the building. After it is rinsed off, usually after a long time, make sure you clean the building.



## Abrasive Blasting

Sounds tough? In abrasive blasting, sand, or other materials, are forced through a nozzle because it can do the job on the surface.

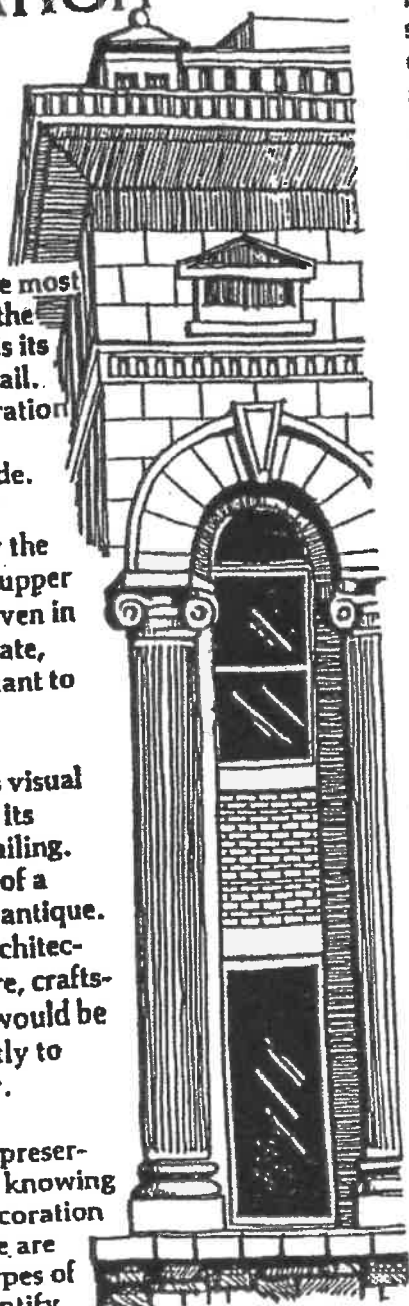
# HISTORIC ARCHITECTURAL DECORATION

Certainly one of the most striking aspects of the traditional facade is its eye enchanting detail. Historically, decoration was freely used to embellish the facade.

Often today, only the decoration of the upper facade remains. Even in this incomplete state, details are important to preserve.

Much of a town's visual character rests in its architectural detailing. You might think of a decoration as an antique. It is a blend of architecture and sculpture, craftsmanship which would be difficult and costly to reproduce today.

The first step in preserving detailing is knowing what kind of decoration you have. There are basically five types of materials to identify.



## IDENTIFYING MATERIALS

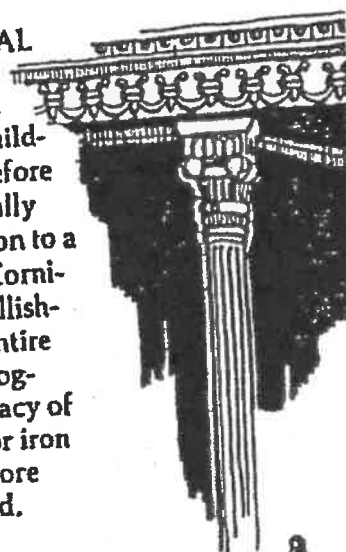
### 1. MASONRY

Decorative masonry includes both brick and stone work. It is found on buildings of almost any date. In detail, it ranges from elaborate corbeled cornices and bold window arches to decorated storefront piers.



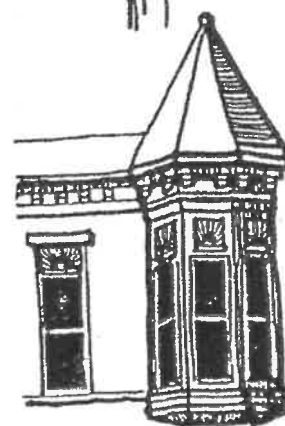
### 2. CAST IRON AND SHEET METAL

Metal decoration is usually found in buildings constructed before 1900. It was generally applied as an add-on to a masonry facade. Cornices, window embellishments, and even entire facades can be recognized by the intricacy of the detail. Metal or iron decorations are more durable than wood.



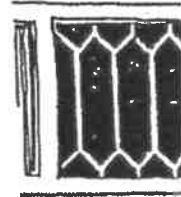
### 3. WOOD

Wood was used for decoration in a variety of ways. Wood details are often subtle, like the moldings around windows. These less ornate details are nevertheless important to the total facade.



### 4. TERRA

Decorative terra was commonly from 1890 to 1 ceramic mater offered flexibi form, color an Terra cotta w commonly us decorative ve masonry unit combination or stone.



### 5. DECORATIVE GLASS

Beveled, stained and etched forms of decorative glass which have many ways commonly transom windows, the d served as a recently, er fronts were opaque Ca

The next structural strongly r al or trade tion. Be s u vation of l



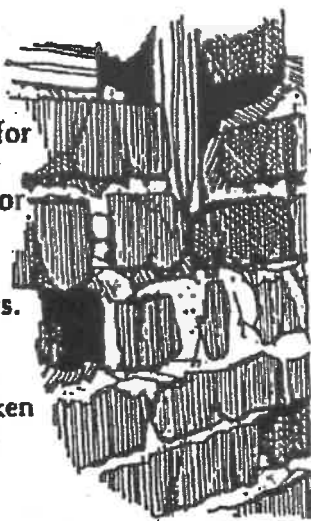
## IDENTIFYING PROBLEMS

### 1. MASONRY PROBLEMS

The problems to look for in decorative masonry are the same as those for masonry in general—deteriorating mortar joints or masonry units.

In making repairs, extreme care must be taken to prevent an obvious and unsightly patch.

Heavy paint is often a problem with masonry decoration. While one coat covers the warm, natural color of the stone or brick, several layers of paint can obscure the detail.



### 2. CAST IRON AND SHEET METAL PROBLEMS

With metal decoration, look for the obvious signs of deterioration: corrosion, tears, holes and missing pieces. Look also for more subtle evidence, such as telltale rust and surface discoloration, often a sign of deterioration from within.



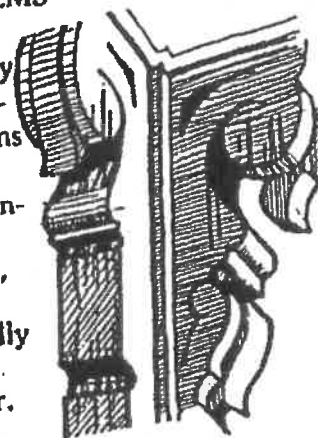
A sagging cornice can mean deterioration in the support framing. Since this decoration is applied to the surface, check the anchoring of the piece to the wall.

Minor deterioration problems can be quickly

solved by properly preparing, priming, and painting the decoration. For more extensive repairs, a local tradesman should be consulted. But again, remember to communicate your concern for the decoration.

### 3. WOOD PROBLEMS

Wood decoration is very susceptible to deterioration. However, problems are easy to prevent through regular maintenance. In checking for problems, look for soft, dry, or split areas in wood surfaces, especially where frequently exposed to harsh weather.

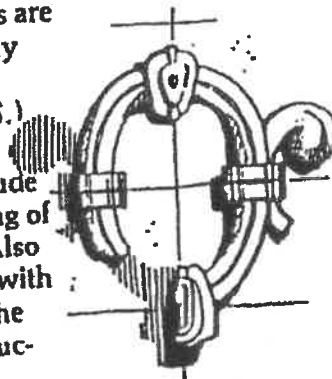


Up to a point, these problems can be fixed by filling and caulking the wood, then priming and painting it. When a repair becomes impossible, consult a local millshop for a replacement piece which matches (or at least complements) existing detail.

### 4. TERRA COTTA PROBLEMS

Since terra cotta is actually masonry, many of its potential problems are the same as previously discussed. (See MASONRY PROBLEMS.)

Other problems include cracking and chipping of the glazed surface. Also watch for problems with loose anchoring of the terra cotta to the structural wall.



Since it is the most durable with, an expert should be exercised for replacement terra to find.

### 5. DECORATIVE PROBLEMS

One of the problems is that, many times, it is in transoms or behind covers.

Sagging, if any, may need to be reinforced. Problems often exist with glass. The metal bar is called the "came," and Always use the same

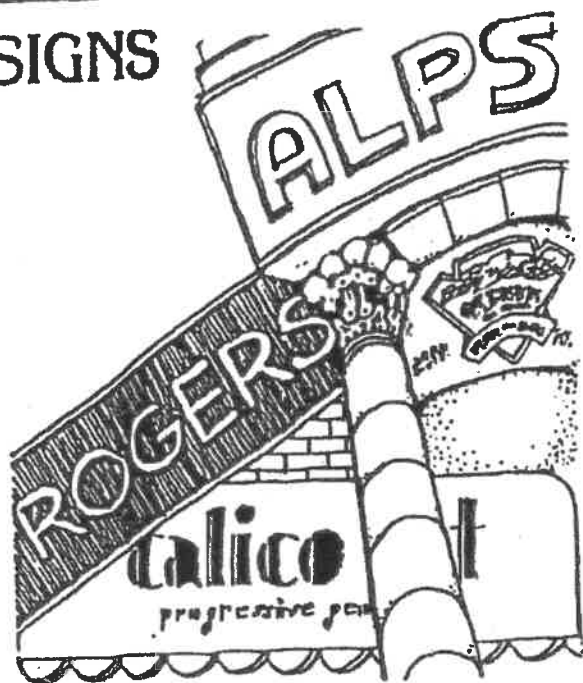


A GENERAL APPROACH

Any historic detail. First, maintain with repair or replacement complementing the

The addition of a new piece to make a facade. This will inevitably affect the quality of the

# SIGNS



Signs are a vital part of any downtown. With a sign, you call attention to your business and create an individual image. But it's often forgotten that signs contribute to an overall image as well. Merchants try to out-shout one another with large, flashy signs.

If Main Street is to work together as a whole, its signs must serve both of these images. Consider the following guidelines in selecting your sign:



1. Stand back and question the purpose of your sign.

Is it merely an identification?

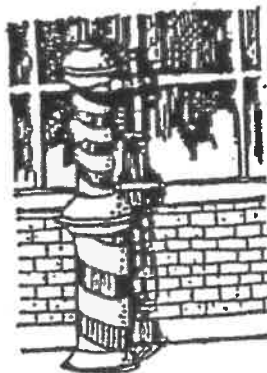
Do you want to let the personality of your store or office shine through?

Is it necessary to provide information about your products on a sign?

What kind of public are you trying to attract?

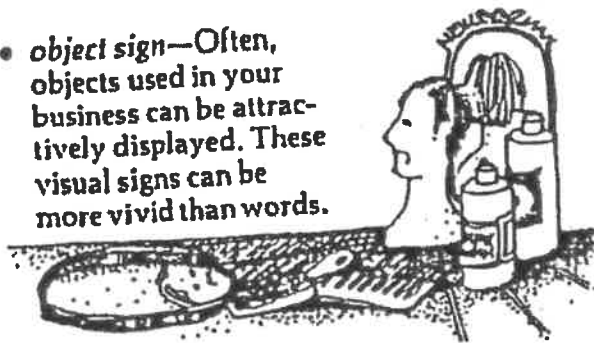
2. Consider the type of sign you want.

- **word sign**—This sign uses words to describe your business.



- **symbol sign**—Many times a recognizable symbol is more expressive than words.

- **object sign**—Often, objects used in your business can be attractively displayed. These visual signs can be more vivid than words.



Perhaps you'll want a word sign and a symbol sign, or any combination.

3. Consider different materials which can be expressed most appropriately.

Signs can be made of stone, brick, etched or

4. You can give your building a historic architectural

5. Visualize the relation to the building; it should not dominate; it should fit your door fits.

For example, a sign hung under the eaves complements the architecture and therefore presents a better image.

6. Decide on sign placement:

- under the eaves
- painted on the wall
- on the corner
- on the sidewalk
- on the street

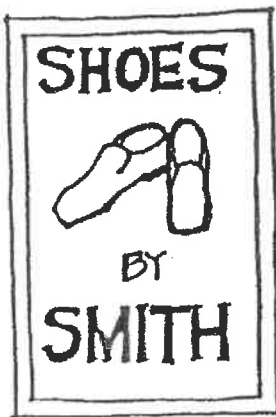
Some types of signs, including large signs, are applied over the entrance.

7. Decide just how much you want to say on your sign. It is important to keep your message simple and to the point. Remember, your sign will be viewed as part of a very complex environment filled with written and visual messages.



8. Now step back and take a look at the color of your building and the colors you see on the surrounding structures. Take hints from these in selecting a color for your sign.

You will usually get the best results if you opt for a simple color scheme—a range of three colors. Avoid flashy, Day-Glo colors,



9. Along with colors, lighting is important. If you illuminate your sign at night, the light source should be as inconspicuous as possible. Avoid flashy or gaudy lighting techniques which are merely a distraction.

10. Express the personality of your establishment in the lettering style you select. To get an idea about various styles, look at other signs around town. Think about what each style expresses about the business or product it advertises. Then you can define the image you want your sign to project.

There are three basic styles of type, with numerous variations of each. A sign designer can help you choose a style for your sign.

**SERIF FACE**  
 ABCD a b c d  
 ABCD a b c d  
 ABCD a b c

#### SERIF FACE

This is a historically appropriate style, with many variations from plain to fancy.

**SANS SERIF**  
 This is a more contemporary letter style, with cleaner, bolder lines.

**SANS SERIF**  
 ABCDEF  
 ABCD a b c  
 ABCD a b c d

#### SCRIPT

This decorative and more personal style was often used for signs painted on glass. (Both upper and lower case letters should be used in script style signs.)



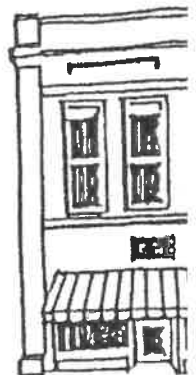
11. Quality of workmanship and construction is as vital as any of these basic considerations. A simple, well-made sign speaks far

better of your establishment than a gaudy sign that is sloppy. A sign maker carefully reviews previous work.



12. Signs provide individuality of your business as add-ons to your personal business messages.

13. Now consider building presents a The appearance of than a word sign,



YOUR BUILDING

# DOORS

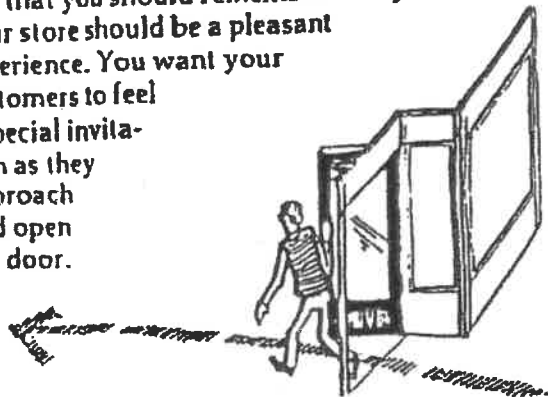


## THE FRONT DOOR

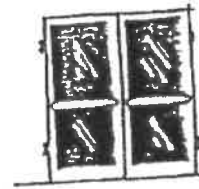
Historically, the storefront entry was more than just a door. Its design and appearance reflected its commercial importance. Tall and stately in proportion, and built of wood with a large glass panel, the traditional storefront door looked substantial, yet inviting to the customer.



The idea of making the front door special is one that you should remember today. Entering your store should be a pleasant experience. You want your customers to feel a special invitation as they approach and open the door.



Original storefront doors along Main Street have become scarce. They have been replaced by the standard aluminum and glass commercial door. Although lacking in historical character, this modern door cannot be considered inappropriate. Its simple appearance makes it unobtrusive. However, if you want to enhance the personality of your storefront, you should consider other options open to you.



1. Your front door should look compatible with the rest of your storefront. It should be significant, but not outspoken.

2. If your storefront retains its original character, a traditional wood door with a glass panel (as tall as possible) will reinforce this



appearance. Try to find a salvaged older door to fix up or use a new door of the same design.

3. If traditional appearance is not a concern, make a careful choice of a door based on the total design of your storefront. Many door sizes and designs are available in both wood

and metal. If you choose aluminum and glass, a wood-grained finish rather than a polished finish is more appropriate.



4. Avoid fake "historic" signs.



Consider the decorations on the door. A handsome door knob or pull, a brass kick plate, or an attractive painted sign on the window is enough to make your door something special.

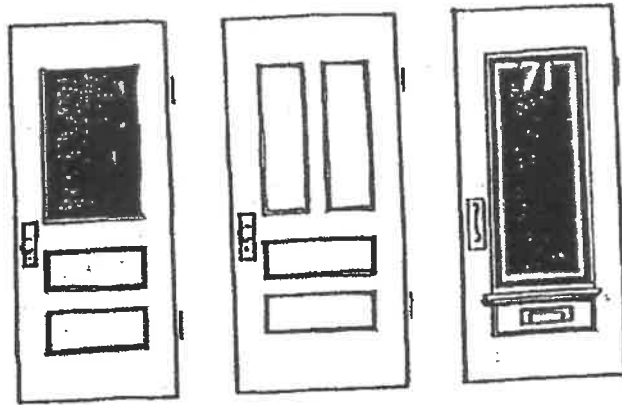


## THE SECONDARY DOORS

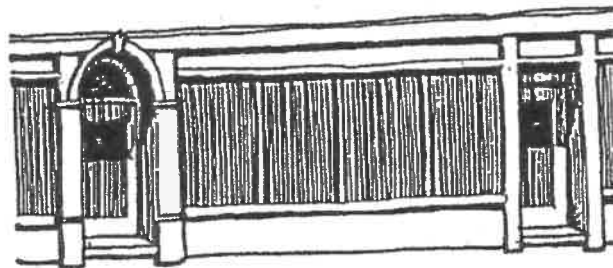
The typical Downtown building often had two additional doors: a second door on the front permitting access to the upper floors and a back door.

Compared to the main entrance, they were modest in design. If you are selecting new doors for these locations, you may find the following ideas helpful:

1. If you choose to retain a traditional appearance, an old wood-panel door is most appropriate.



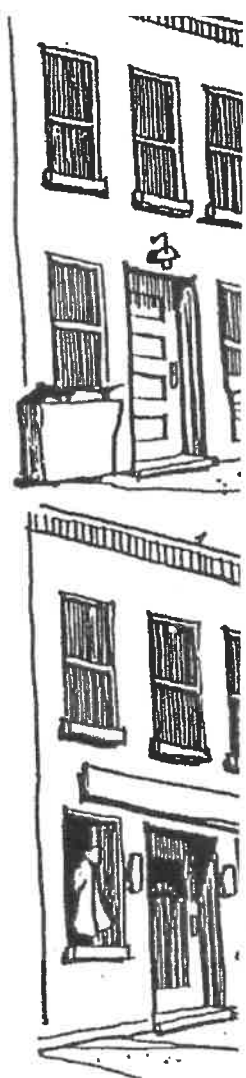
2. Whatever your choice, these doors should be visually understated. The second front door should fit with the overall facade without drawing attention to itself. The back door should be practical in style to reflect the unadorned character of the rear facade. A fancy door would look out of place in these surroundings.



MAIN FRONT  
ENTRANCE

SECONDARY  
ENTRANCE

3. If you want to develop your back door as a customer entrance, think again about its appearance. No longer merely a service access, its design should reflect the change in function. The addition of a glass window will lend a new look for shoppers and passers-by. A cast iron grille can provide security and pleasing design.

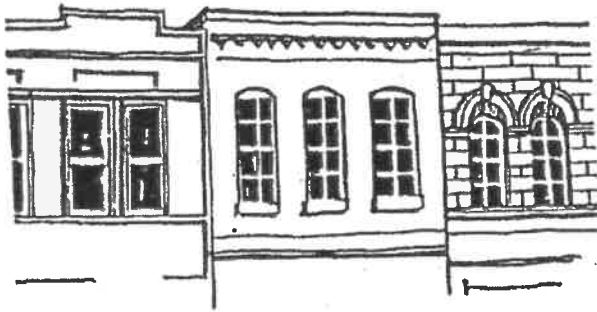


## A NOTE ON

If any of the doors are not workable, you may want to consider them. If the doors are in very important working order, problems come from guidelines sheet for maintenance.



# UPPER STORY WINDOWS



The visual importance of upper story windows is evident in their steady march down Main Street. They create a repeated pattern that helps to tie together the facades.

Often, however, they have deteriorated, been replaced inappropriately or boarded up. This treatment changes not only the character of the building but of the streetscape as well. Proper treatment and maintenance of the existing windows can prevent this. It's easier than you may think.

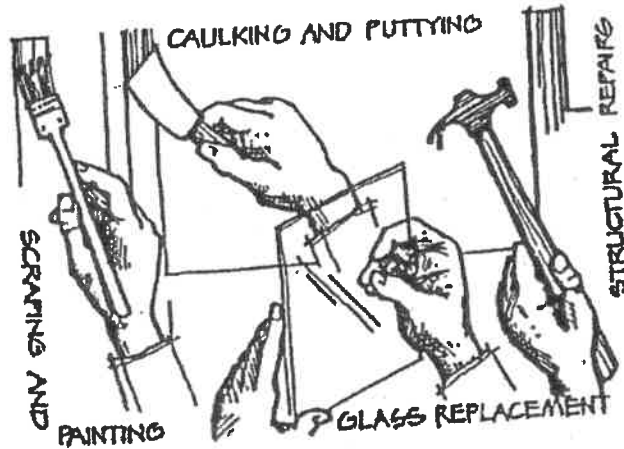


Before discussing any specific window problems, a note of caution is in order. Various maintenance and repair materials (putty, caulk, primer, paint, etc.) are mentioned in the

following paragraphs. Be aware that there are many specific types of products. Consult a local expert to determine which will best solve your particular problems.

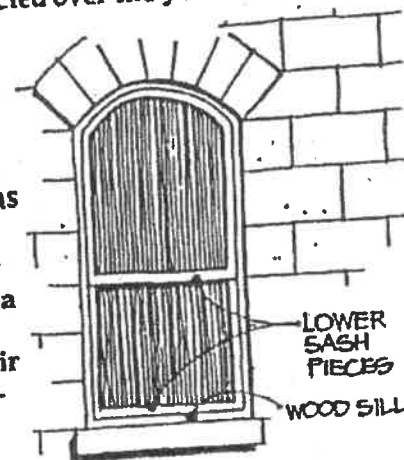
## WINDOW MAINTENANCE

Set up a maintenance schedule for upper story windows. Many problems can be solved and others prevented through regular care. Make a checklist of window maintenance problems.



1. Check the wood parts of the window. Are there portions which are soft, cracked, or split? Pay particular attention to the window sills and the bottom of the window sashes where water has collected over the years.

Minor problems can be easily solved. Proper treatment and a fresh coat of paint can repair wood and prevent further deterioration.



Proper treatment of old paint from the caulk or wood paint. (See guide YOUR BUILDING)



2. Loose easily fixed. old glazing in existing panes appropriate

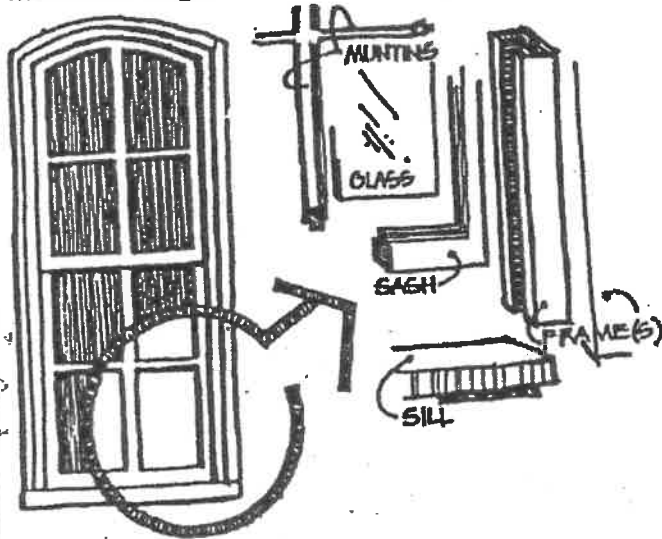
CAULK BETWEEN WINDOW AND ITS MASONRY OR

3. Check and its masonry loose or open vent air and the proper

## WINDOW REPAIR

If simple maintenance is not sufficient to solve your window problems, more extensive repair may be required.

1. A wood part may be badly deteriorated. Most likely, it is the sill or bottom of the sash. These parts can be replaced without replacing the whole window. Check with your local lumber supply store or millshop for pieces to match the original window.



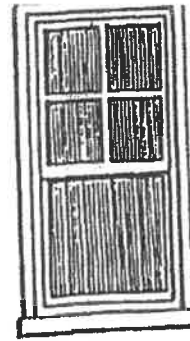
2. If your window doesn't operate like it used to, it may be that the window is just painted shut. Tapping the sash with a hammer wrapped in cloth may be sufficient to get it working again.



3. Another common malfunction is a broken window mechanism. If the sash locks, cords, or weights are broken, consult a window dealer or builder. He or she can show you the simplest way to fix the mechanism without changing the window.



MATERIALS  
AND  
DESIGN

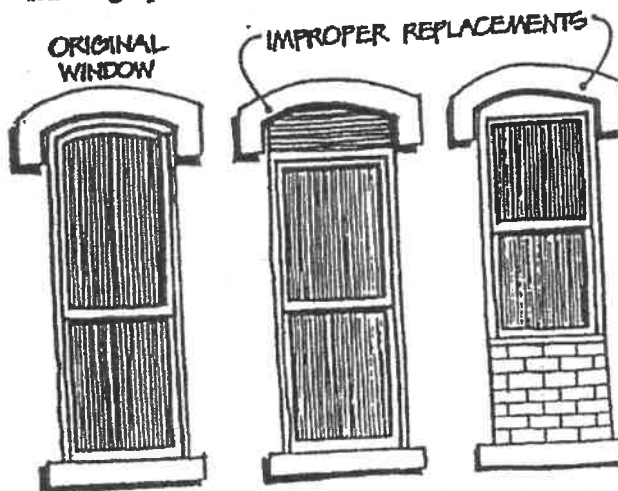


## WINDOW REPLACEMENT

If all other efforts at maintaining and repairing your windows have failed, consider replacing the entire window unit. In the long run, this may be the best, most economical alternative.

1. If you're not changing every window, find replacements that match the existing units. Standard wood windows are relatively easy to buy or have made. More unusual styles are generally custom-made, but not as expensive as you might think.

2. If the new windows do not match the originals, make your choice carefully. First, consider the window opening. Do not alter the existing opening to fit the new windows.

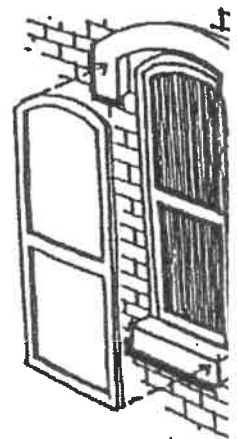


3. Consider also must use aluminum um is preferable to

4. Window des choice. Appropria original pattern of fixed pane of glass. windows not in ke building.

## STORM WINDOW

Insulating storm w conserving heat an often look inappr For this reason, co the inside of the w be seen.



INTERIO

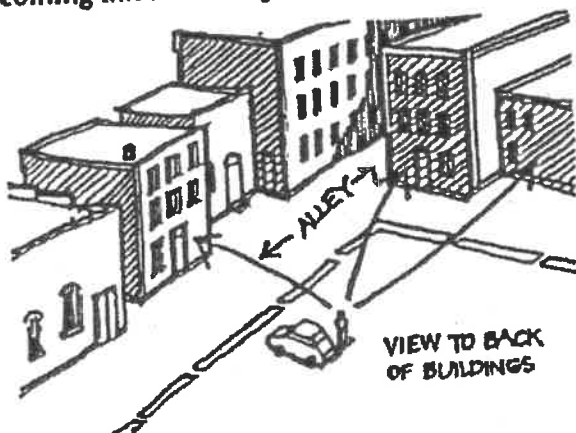
If storm window choose them on Think about sh An anodized or sive than plain compatible wit

# REAR ENTRANCES



Spaces behind buildings are often forgotten. People tend to avoid them because they are usually unkempt and unattractive. Too often, these spaces have been strictly thought of as service areas, where deliveries are made or the garbage is picked up.

However, more and more parking areas are being developed behind the stores, in the middle of the block. The backs of the buildings are coming into full and open view.



This suggests two things:

The appearance of the back areas is important to the commercial district.

Rear entrances can potentially benefit all businesses. They allow direct entry from the parking lot to the stores. A customer does not

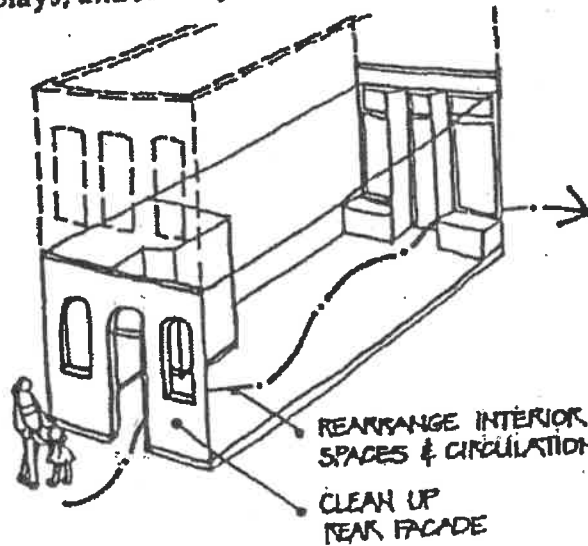
need to walk all the way around the block to reach the store.

If you don't have an attractive rear entrance to your store, but are considering improvements, think about these issues.

1. Would added walk-through traffic help or hinder your business? Would a rear entrance be an added convenience to your customers?



2. What changes would you have to make to your store to get an attractive rear entry? How would you handle the circulation, displays, and security through the building?



3. Although the rear entrance should not be of great importance. In many cases, the rear entrance should be a relatively small part of the facade and retain its utilitarian character. It should be maintained and developed to support the appearance and character of the commercial district.

4. Like the storefront, the rear entrance requires identification. It should be attractive. A wide opening for the back door is open to your store customers. A sign near the door is to identify your store to keep it small and the area with traffic.



An awning can be a pleasant convenience to shelter from weather. If the rear entrance might also be the proper place for a display.



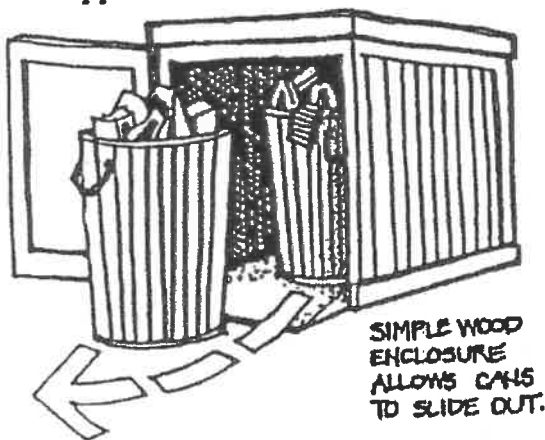
5. Like the storefront, the rear entry should respect its next-door neighbors. Try to make your entry compatible with neighboring stores. Look at the back entrance next to yours.

It might be wise for you and your fellow merchants to get together and plan out an attractive approach to the rear facades.



6. Normal service activities, such as trash collection, loading, shipping, and storage must also occur with ease. It is possible to accommodate these functions and at the same time make the rear spaces more enjoyable people places.

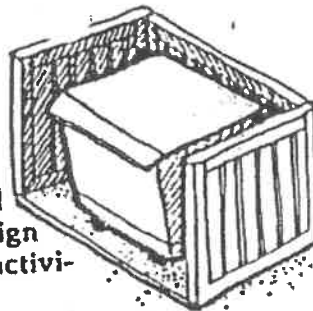
7. If possible, pick a central location for trash collection which will serve several stores efficiently. Grouping the containers makes them appear less cluttered.



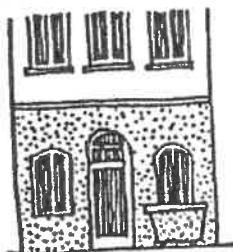
SIMPLE WOOD ENCLOSURE ALLOWS CANS TO SLIDE OUT.

8. Simple enclosures can be readily constructed to hide refuse containers and prevent clutter. These enclosures should open from the front, allowing for easy removal of full, heavy cans.

Dumpsters can also be screened from view. Before construction, be sure to consult the collection agency and ensure that your design will not disrupt their activities.



A neutral color should be used to paint or stain these enclosures. Bright or loud colors will draw attention to the screens and containers, when the purpose is to camouflage them. Choose colors that blend in with those of the rear facade.



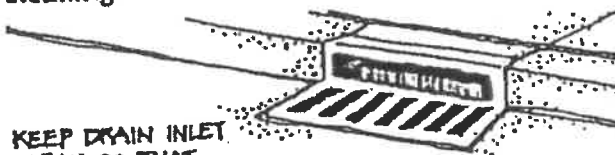
COLOR BLENDS WITH SURROUNDINGS.



COLOR DOES NOT BLEND.

9. Don't forget about the paved areas behind the buildings or in the alleys. Many times the paving is full of potholes, which is both bothersome and dangerous for pedestrians.

In addition to paving, watch out for drainage problems. Poor drainage causes puddles and other hazards for pedestrians. Make sure there is adequate drainage away from your building. Also check the drain inlet regularly for cleaning.



KEEP DRAIN INLET CLEAN SO THAT PUDDLES DO NOT FORM.

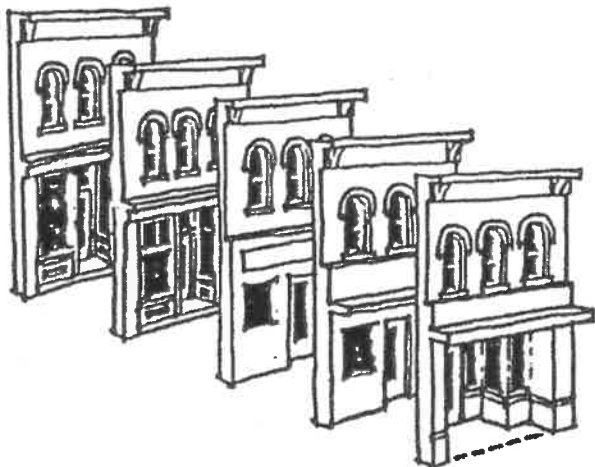
Weeds can also become a problem in poorly paved areas. Weeds are tenacious and will grow wherever they can. For a better image, keep them under control.

10. Snow removal. Just as front walks need to be cleared, rear walks need to be cleared snow.

11. The rear facings have been ignored for a long time. Masonry has been poorly maintained, boarded up or unboarded and proper maintenance can become attractive. Street shoppers.



# STOREFRONT DESIGN



We have looked at the evolution of the traditional Main Street facade and seen that changes have been, and will be, concentrated on the storefront. Generation after generation, storefronts change while the upper facade stays the same or deteriorates or is hidden behind a screen.

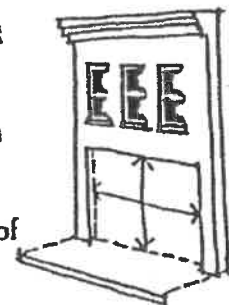
Because of its relatively permanent nature, the upper facade is primarily a maintenance/repair problem. The storefront, on the other hand, is a design problem.

If you wish to restore the original storefront, a little research may turn up historic photos of your building. A good place to start is at the local library, or by asking previous owners, or even by searching the building itself.

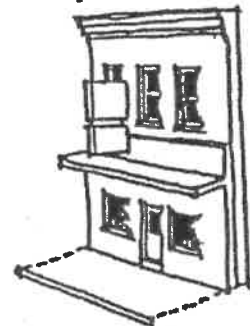
However, you need not necessarily recreate the exact historic appearance. The following are ideas to think about as you plan a change in your storefront. Each is founded in the traditional storefront; however, these ideas are not "historic" in nature. They are functional and aimed at making the storefront more attractive and accessible to shoppers.

## 1. KEEPING THE STOREFRONT IN ITS PLACE

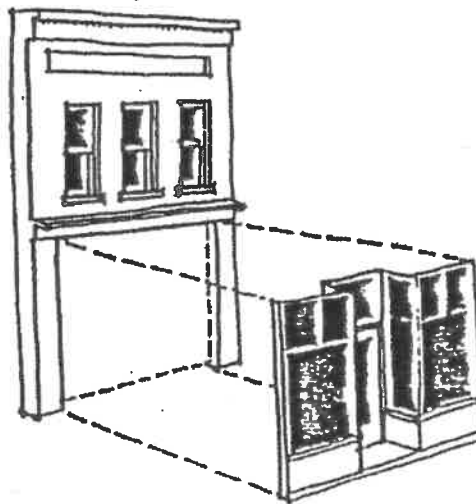
Every traditional Main Street facade has a well defined opening which the original storefront filled. It is the area bounded by a wall on either side, the sidewalk on the bottom, and the lower edge of the upper facade on top.



Many problems with the facades today are a result of this fact: the storefront has been allowed to stray out of its natural place within the facade. It no longer looks contained; instead it appears pasted on. One senses that the storefront is "out of control" in that it dominates the facade as a whole.

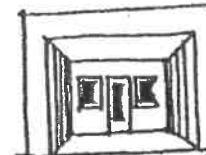


A general rule for future remodeling can be stated as follows: a storefront should be designed to fit inside the original opening and not extend beyond it.



## 2. THE SLIC STOREFRONT

To emphasize the storefront might (to a foot) from the



It is common to recessed as a wall (to fifteen feet) from the

A setback of the storefront from pedestrian is not windows, and

## 3. THE RECESSED STOREFRONT

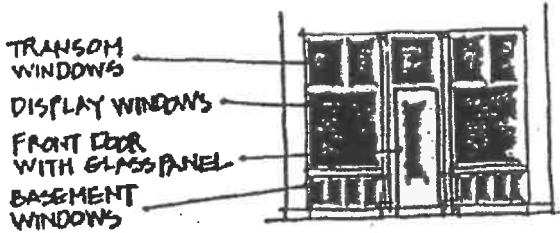
The traditional storefront at the front door

This configuration is accomplished by two important things. First, the display window is right next to the door in full view of the street. Then, with the recess, it emphasizes the door. The interior is enclosed and invites the pedestrian.

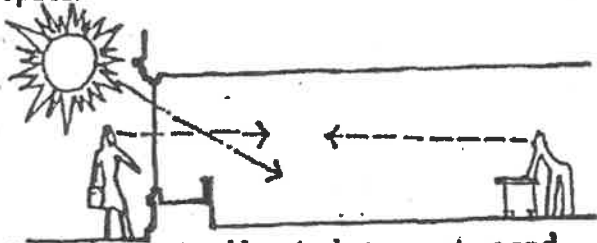
This is a simple form. Regrettably, this form is today

## 4. THE STOREFRONT WINDOWS

The traditional storefront was composed almost entirely of windows.

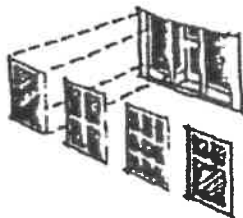


For very functional reasons, it was designed to be as transparent as possible. This allowed a maximum of natural light into the typically narrow, windowless store space and relieved the closed-in feeling. It also allowed the potential customer a full view into the store, both of the merchandise displays and the interior space.



With this minimal barrier between store and sidewalk, the two seemed to melt into one. The store space became part of the public street, readily accessible to shoppers.

Many owners shy away from large storefront windows because of potential glass breakage. But the use of tempered glass can substantially reduce this problem. Further, a large window that is unobtrusively divided (into two or three sections) is much less expensive to repair when one pane breaks.

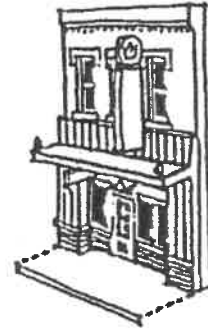


Although often ignored, the idea of a transparent storefront is as valid today as it was in the past. For this reason, it is recommended that future storefronts be designed with the largest possible window area.

## 5. STOREFRONT DECORATION

The design of the traditional storefront emphasized the display windows and entry door. Because of this, the storefront had only simple decoration. Shoppers were supposed to look through it rather than at it.

At odds with this traditional concept, many remodeled storefronts are heavily decorated. Loud colors, patterns, textures, and signs all grab for the customer's attention. They fight with one another and clash with the older portions of the facade. With all this decoration, a shopper barely notices the display windows.



VS



Merchants are encouraged to adopt a new strategy for storefront design, based on the attraction of the goods and services inside. Less emphasis should be placed on decoration for decoration's sake and more on the potential of the window display. (See guidelines sheet—WINDOW DISPLAYS.)

## 6. CHOOSING MATERIALS

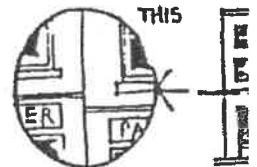
The choice of materials is crucial to the overall success of your storefront. Again, take a cue from the traditional storefront, whose simple design emphasized the display window and door.

Today, many remodeled storefronts use materials which look cheap and out of place. Street, because of this combination. Not only do they look traditional facades, but they also lack pleasing designs in the

You should carefully consider the materials of any given material choice. Understand the implications which may speak to success and failure.

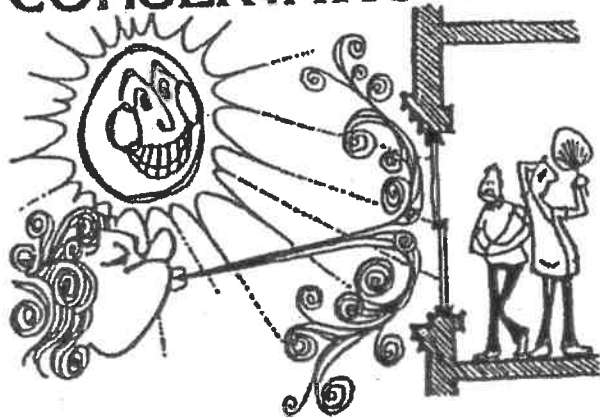
As significant as the way in which they are used, see a remodeled facade and disorganized facade carelessly used. May destroy the appealing design.

This problem becomes the "edges," where the upper facade or adjacent storefront operates. KEEPING THE STREET PLACE) and cannot attract attention should be



The joint between facades should have a pleasing appearance. Remember the design exterior

# ENERGY CONSERVATION

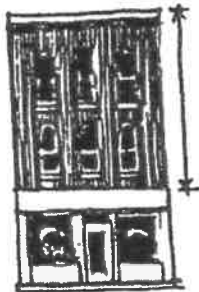


Energy conservation in a building means minimizing its energy needs and maximizing the comfort of its occupants. If properly treated, most old commercial buildings can be as energy efficient as new. The process is not very costly; but it does take a commitment to identify and solve some specific problems.

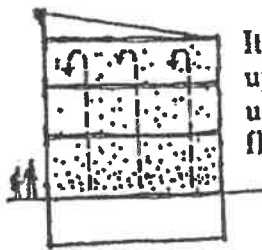
**1.** The traditional commercial building has some basic characteristics which help save energy.



Relatively little of the building is exposed. Sides are usually covered (and insulated) by adjacent buildings.



Above the storefront, windows tend to be small and widely spaced. Compare this to the typical new building facade.

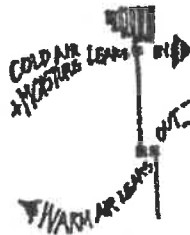


It has several floors. The upper stories trap and use heat rising from the floors below.

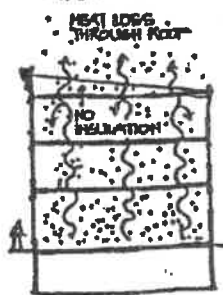


Masonry construction is good insulation. Also the walls are usually rather thick.

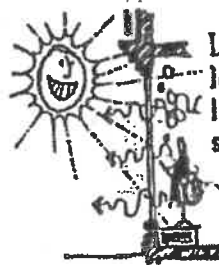
**2.** However, old commercial buildings have some typical energy problems too.



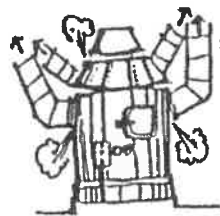
Old windows and doors haven't been maintained. Consequently they leak air and moisture.



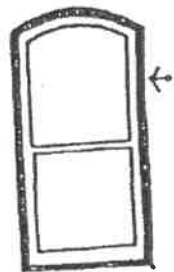
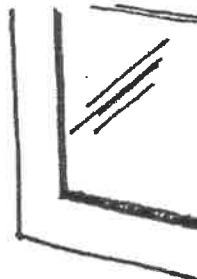
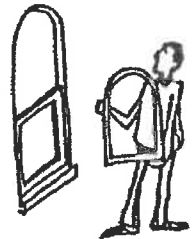
Uninsulated flat roof loses much usable heat in the winter.



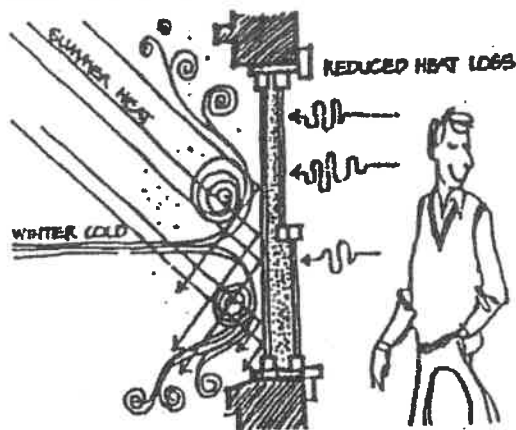
Large storefront windows lose heat in the winter and let in the hot sun during the summer.



**3.** WINDOWS and doors should be. When close moisture.



**4. STORE WINDOWS**—Storm windows can greatly reduce winter heat loss through wall openings. While rather impractical for the storefront (the constant opening and closing of the door negates their value), the use of storm windows on the upper facade and the rear and side walls should be considered.



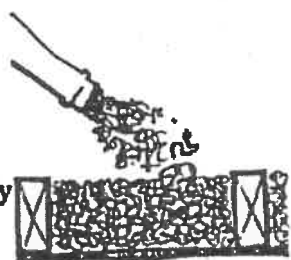
**5. INSULATION**—Carefully applied insulation can greatly improve a building's energy efficiency. While many kinds are available, two are most appropriate for downtown buildings.

Fiberglass consists of spun fibers attached to a paper backing. It is laid by hand and can be stapled to wood studs or joists.



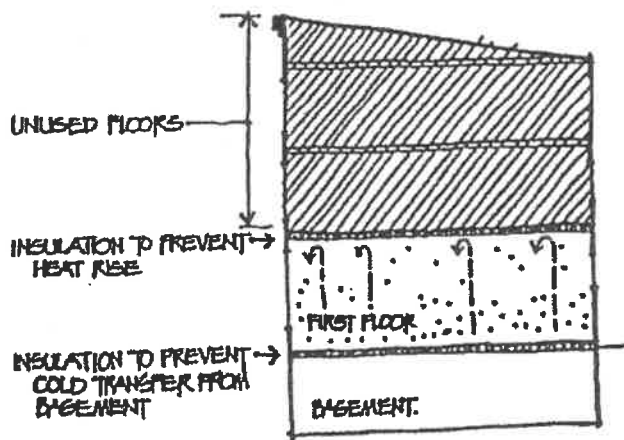
The second kind is cellulose, shredded paper treated with a fire retardant. It is installed using a mechanical blower.

This is ideal for relatively inaccessible parts of the building.



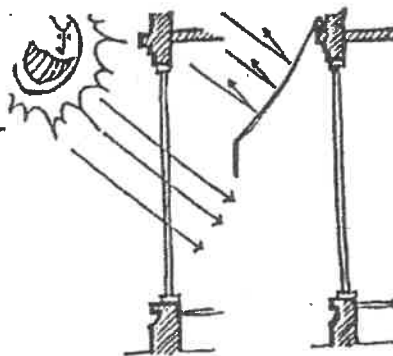
As a general rule, the thicker the insulation blanket is, the better. Proper placement of insulation is very important. The roof is a critical location since much of the winter heat loss takes place there.

If the upper floors are not in use, consider temporary insulation of the second floor to trap heat below it. Insulation of the first floor will protect the store from the cold basement space.



**6. THE STOREFRONT**—With all its glass, the storefront presents special energy problems. It loses heat in the winter and, if exposed to the summer sun, it gains heat.

Where the sun is a factor, an operable awning provides a partial solution. (See guidelines sheet—AWNINGS.) Extended in the summer, it shades the storefront. Retracted in the winter, it can allow the warming sun into the store.



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# NEW "INFILL" CONSTRUCTION



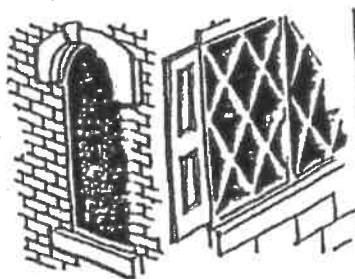
The construction of new buildings on vacant lots in downtown should be encouraged. Because this type of building fills in a "hole" in the existing environment, it is called *infill construction*.

The design of a new infill building, particularly its front facade, is a special problem. It should be designed to look appropriate and compatible in the midst of the surrounding buildings. Otherwise, the new building can look awkward and out of place.

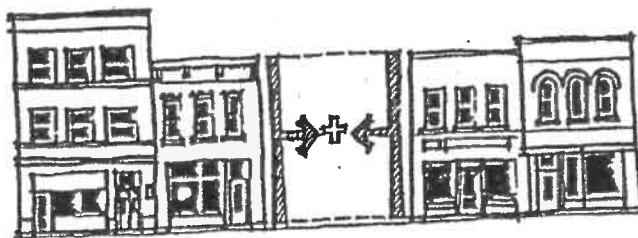
What is good infill design? There is no pat answer; a good design will vary according to its setting. Professionals generally agree that, since an infill building is new, it should look new. However, its appearance must always be sensitive to the character of its neighbors.

The infill facade should not pretend to be historic by mimicking too closely older facades. Often, pseudo-Colonial or Victorian details are added on a new building in an attempt to blend with older surroundings. This approach sel-

dom succeeds. It actually detracts from the character of an area by compromising what is truly old and historic.

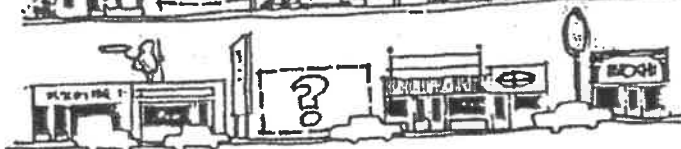
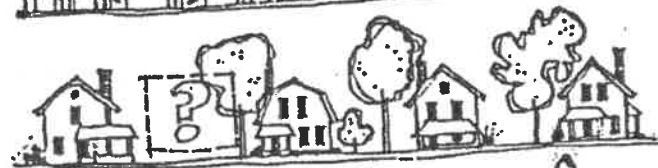


The central idea behind good infill construction is a simple one. To a large degree, an infill facade should be designed by those around it. If the design of the new facade grows out of its neighbors, it is sure to be compatible.



This approach strikes a proper balance between the existing architecture and good contemporary design. The modern designer is allowed the freedom of individual talent—within limits.

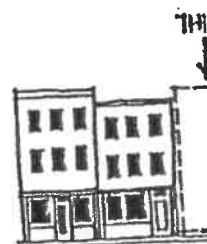
Since a good infill design will respond to its surroundings, it is not possible to develop specific guidelines which will apply to all cases. Every site has its own design problems.



There are, however, some guidelines which should govern the relationship between an infill building and its neighbors.

## 1. HEIGHT

Downtown building height. The respect this. A new building can interrupt the



## 2. WIDTH

The infill building should respect the historic rhythm of the street.

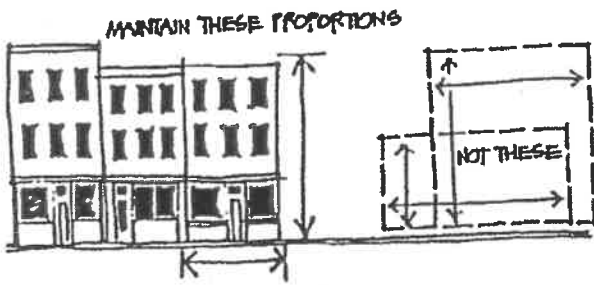
If the site is large, the building should be broken into a series of smaller volumes.





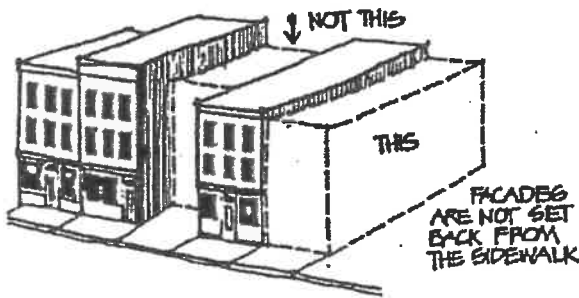
### 3. PROPORTION

The characteristic proportion (the relationship between height and width) of existing facades should be respected.



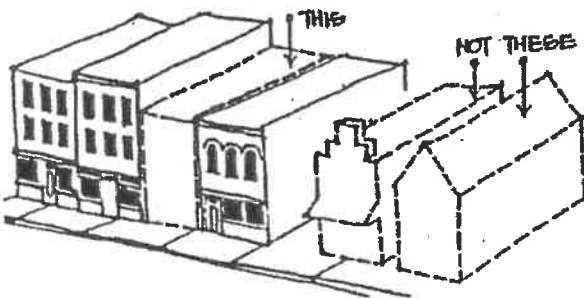
### 4. RELATIONSHIP TO STREET

The new facade should have a relationship to the street which is consistent with its neighbors.



### 5. ROOFORMS

The type of a roof used should be similar to those found on adjacent buildings. On Main Street, this means a flat roof not visible on the front facade.



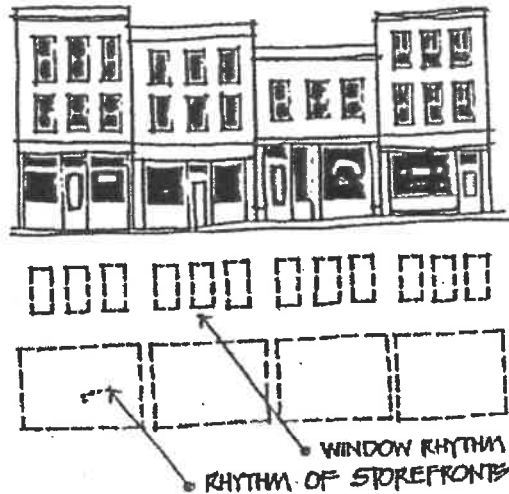
### 6. COMPOSITION

The composition of the infill facade (that is, the organization of its parts) should be similar to that of surrounding facades.



### 7. RHYTHM

Rhythms which carry throughout the block (such as window spacing) should be incorporated into the new facade.



### 8. PROPORTION

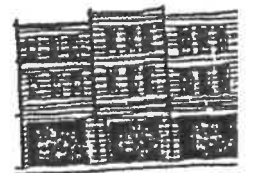
The size and proportion of openings should be similar to surrounding facades.

The same applies to solid wall for the



### 9. MATERIAL

An infill facade should also which complements new building shows others.

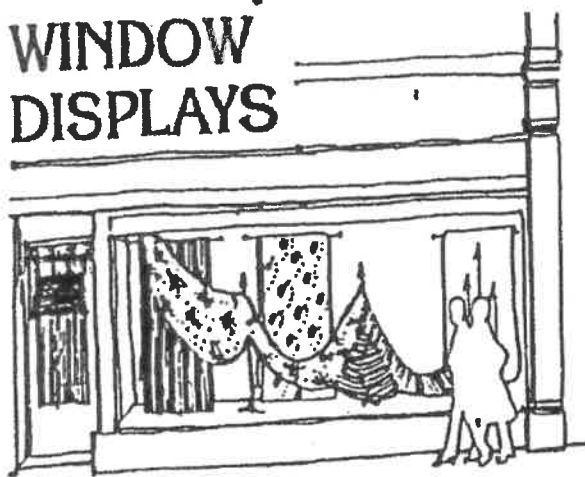


### 10. COLOR

The colors chosen should be similar to its neighbor



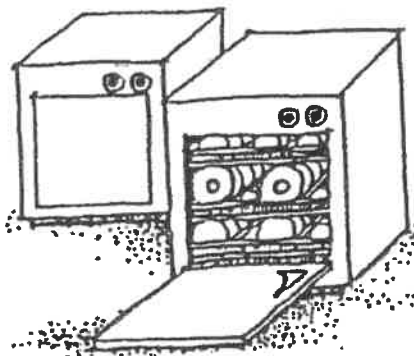
# WINDOW DISPLAYS



Window displays can be an attractive part of your storefront—a pedestrian level sign. They can help draw customers into your store. But a little thought and effort is required on your part to create a display that really works for you.

**1.** First, define your buying audience. Know who your customers are: businesspeople? homeowners? gardeners? Your display should attract those important people on the other side of your window.

**2.** Now consider what it is you sell. Is it colorful or bland? Intricate or simple? Large or tiny? Does your product have "eye appeal"? Use your imagination to give your product some life. For example, try taking the door off a dishwasher to show what goes on inside.

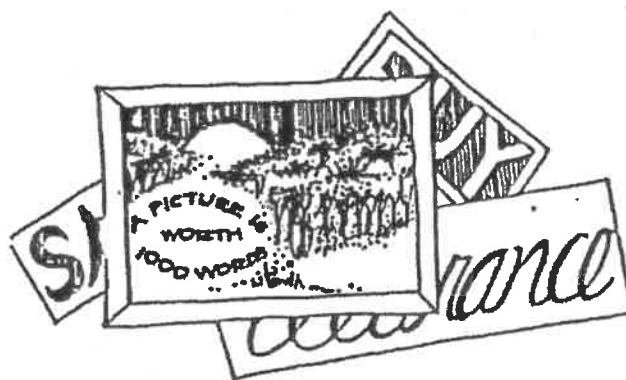


Looking at your product in different ways can help you come up with new ideas.

**3.** Think about the display window as a large picture framed by your storefront. Step back and note how they relate. The building and window create a single unit which should be complemented by the display, in color and proportion.

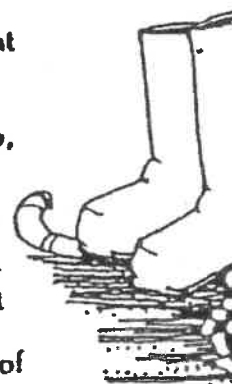


**5.** Let your qualities. Display immediate. Colors, shape, taste, sound—that will really



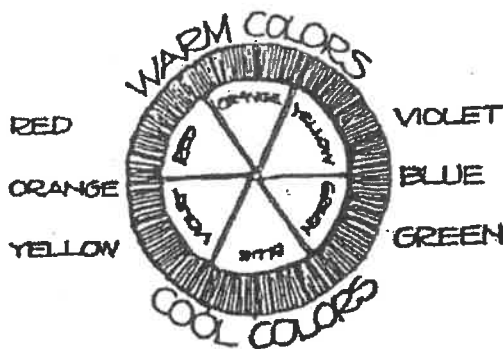
**4.** Give some thought to the message you want to communicate. How much do you want to say and what is the most effective way of saying it in your "picture window"? Your window welcomes people to come in and shop, but it can present more specific information about your product as well.

Have a clear idea of what you want your consumer audience to know. Decide what is most important and limit yourself to a main theme or idea. Don't confuse people with too much of a good thing.



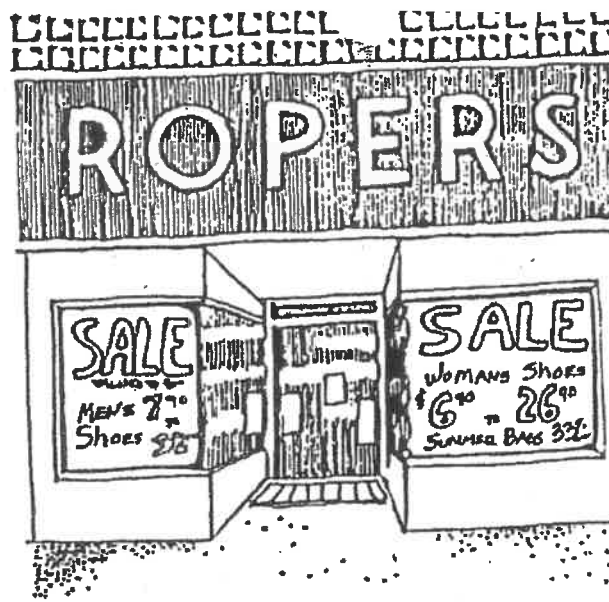
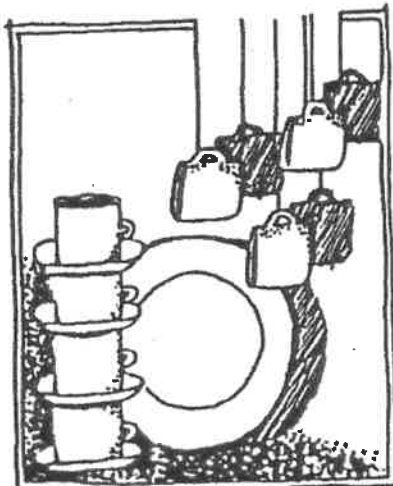


6. Color can help pull together your display. Look at the color of your building; now look at your product. Think about what colors go well with these and decide on a color scheme.



Remember, though, too many colors are confusing; not enough make for a dull picture. Accents like red or yellow can brighten things up, but don't overdo it.

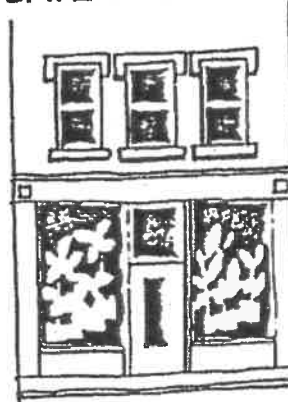
7. Look at your window display as a composition—as if it were a sculpture or an oil painting. Complement or emphasize the shape of your window by using vertical or horizontal elements. Think in terms of a group—how do your products work together? Group similar objects for a message that's easy to "read." Think of size too. A large object will balance several smaller items. Look at different arrangements before you finally decide what looks best in your window.



8. If words or prices are part of your display, written signs should also contribute to your overall theme. Select an appropriate type style and color which does not overwhelm your products. For professional quality, have these signs produced by an experienced hand.

9. An attractive display can entice night-time window shoppers to return during business hours. Remember the importance of lighting. Your display should be well lit to take advantage of this round-the-clock advertising.

DAYLIGHT



NIGHT LIGHTING



10. To keep your change displays off change with the sea holidays and special year.

11. Consider in Properly stored and display can be used period. Its cost can memorable display Halloween will be each year as a trad



12. Rear display style, but maintain

13. Remember integral part of y

- the character
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- the character whole.

Your display is a and shop. Make

- SUBDIVISION REGULATIONS
- DESIGN GUIDELINES

